

# South Carolina Flute Society



Fall 2011 Newsletter

Volume III, Issue IV

## FROM THE PRESIDENT—CHRIS VANEMAN

Dear SCFS members and friends,

By now, you know the drill for these Letters from the President. They tend to follow pretty much the same format every time out: catchy opening hook designed to capture your attention, an item of substance padded out with a few jokes, and a closing sentence that reiterates the item of substance, ideally linked with one more joke and an invocation of the opening hook. That format has served us well. But, alas, I'm going to have to deviate from it this time around: there's just too much to tell you about. Or, at least, there are three different things to tell you about. To wit:

1) Have you renewed your membership for the 2011-2012 season? No! You haven't! Okay, well, a few of you have, but the vast majority of you haven't. I'm not judging here – after all, I still haven't renewed mine, and I'm the President. Treasurer Wendy Cohen sent me the fall Treasurer's report the other day, and I opened it, saw the list of checks received, and thought, "Oh yeah, whoops. I'd better send my renewal into Teri." So kudos – mad props, even – to those of you who have already renewed. To the rest of us, it's time to get hopping. The sheer size of our membership is enormously important to the SCFS: not only are membership dues essential for paying guest artists and staging competitions, but corporate sponsors contribute in large part because we can assure them that through the SCFS they can speak to a large and attractive group of flutists (at any rate, I always tell them how attractive you all are, though I guess I can't be positive that that sways them to contribute).

2) The Fall Festival! The first Carolina Flute Summit will be held **Saturday, November 19** at the USC School of Music in Columbia. It'll feature a variety of hour-long workshopson a variety of topics, with something, truly, for everyone. Registration begins at 9 and the first workshop starts at 10. You've gotten an email about it, you'll get another (so you can forward it to everyone else who might be interested!), and there's more information later in the newsletter. It will be awesome, and I trust I'll see you there

3) You and your flute quartet can be a part of an exciting new project, which will culminate in the premiere of a series of new short pieces at the 2012 SCFS Spring Festival in Charleston! The New York-based composer Brian DuFord ([www.brianduford.com](http://www.brianduford.com)) has arranged funding (meaning this'll cost the SCFS and its members NOTHING!) to commission a series of short etudes for Flute Quartet to be premiered

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## FROM THE PRESIDENT (CONTINUED)

by SCFS member groups at our Spring Festival. Brian will write 7-10 brief (1-2 minute) etudes at various levels of difficulty for flute quartet, each focusing on a particular aspect of flute and/or ensemble playing. Participating quartets will receive their etude in January, coach it with Brian early in the day on March 31<sup>st</sup>, then perform it as part of a big premiere at the South Carolina Flutists Showcase recital later that day. (Depending on how the publisher feels about it, you might even eventually get mentioned in the printed score!)

So, who's in? Quartets from High School through professional are invited. Some etudes will be harder than others, so groups will be assigned an etude appropriate to their level of experience. They'll have to commit to attending and playing in the Spring Festival, March 31 in Charleston.

You'll hear more about this in the future, but if you're interested, email me ([chris.vaneman@converse.edu](mailto:chris.vaneman@converse.edu)) by December 15 with your group's ages and experience levels, and tell me also if you'll have access to piccolo, alto flute, or bass flute. Brian's a fantastic composer, influenced by folk and Latin dance, who has had works premiered by the Imani Winds and the Borealis Quintet just within the past year (and who also happens to be an old grad school friend of mine). This is a really cool opportunity for us to work with a composer, stage a premier, and make an innovative contribution to the flute repertoire. So jump on board, everyone!

And in the meantime, see you in Columbia next Saturday!

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.*

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### **It's Time to Renew Your SCFS Membership!**

To become a new member of the South Carolina Flute Society, or to re-new your current membership, download membership application at

[www.scflute.org/membership](http://www.scflute.org/membership)

and click on

**[“SCFS MEMBERSHIP APPLICATION”](#)**

Membership fees are \$30 for adults and \$15 for students

## UPCOMING EVENTS

### **UPCOMING SCFS EVENTS**

#### **Carolina Flute Summit**

Saturday, November 19

(See page 4 for details)

University of South Carolina, Columbia

#### **Spring Flute Festival**

Saturday, March 31, 2012

Charleston County School of the Arts, Charleston, SC

with Guest Artist Christina Smith

Principal Flutist with the Atlanta Symphony Orchestra



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The 2012 Spring Festival Competition requirements have been announced!

The SCFS Sponsors four competitions:  
Young Artist, Senior High, Clinic High, and Junior High

Visit [www.scflute.org/competitions](http://www.scflute.org/competitions) for more information



## 2011 CAROLINA FLUTE SUMMIT

FOR BEGINNER, AMATEUR, AND PROFESSIONAL FLUTISTS

**SATURDAY, NOVEMBER 19, 2011 *NEW DATE!!!***  
**UNIVERSITY OF SOUTH CAROLINA**

USC School of Music  
813 Assembly Street, Columbia, SC

Registration Fee: \$10, \$5 for accompanying family members

### SCHEDULE

9:00AM	<b>Registration</b>
10:00-10:50AM	<b>Practicing 101: Warm-ups and Exercises to Let You Get the Most out of Your Practice Time</b> - <i>Chris Vaneman</i>
11:00-11:50AM	<b>The Three B's: Breathing Bags &amp; Buzzing</b> - <i>John Samuel Roper</i>
12:00-12:50PM	<b>Piccolo How-To: From Amateur to Professional</b> - <i>Erinn Frechette</i> --and-- <b>Flute Music in the Worship Service</b> - <i>Cheryl Brinn</i>
1:00PM	<b>LUNCH</b>
2:00-2:50PM	<b>Getting it Right from the Start: Teaching Beginners, Being a Beginner</b> - <i>Teri Forscher-Milter</i> --and-- <b>Put Me Out of Business! Basic Repairs and Adjustments</b> - <i>Joy Sears</i>
3:00-3:50PM	<b>How to Take (and Win!) Auditions</b> - <i>Roundtable Discussion</i>
4:00-4:50PM	<b>How to Join the Classical Revolution</b> - <i>Sarah Robinson</i>
5:00PM	<b>Reception</b>

## AMY PORTER VISITS SOUTH CAROLINA

### Amy Porter Visits South Carolina

by  
Cheryl Brinn

When my GPS announced, “You have reached your destination,” I looked at the weathered front of an old Kimbrell’s furniture store, compared it to the tall, new Performing Arts Center just two blocks away, and rechecked the address. After stepping inside, I quickly appreciated the brilliance of turning a cavernous, 4-story furniture store into a modern art gallery, and later learned that the Art Trail Gallery, opened in 2007, was the first transformative act of the Downtown Development Corporation, dedicated to the restoration and reclamation of Florence’s historic district. Since I was here to visit my personal historic district, where I once played flute, I’d certainly reached my destination.

I still don’t know what possessed me to respond to Teri Forscher-Milter’s e-mail inviting SCFS members to schedule a private lesson with Amy Porter during her visit to SC on September 24<sup>th</sup>, but I did. Life only recently allowed me to return to the practice room, but determined to study again, why not thoroughly embarrass myself by showing up for a lesson with an internationally acclaimed, award winning flutist? Resigned to feel again the familiar scald of my scarlet “A” (for Amateur), I entered the gallery with the perfect freedom of nothing left to lose.

No sooner had I begun to answer Amy’s first question, confessing my sorry lack of status as an amateur returnee, when she trampled my garden of worries by enthusiastically informing me, “I specialize in players like you!” As the weekend progressed, I learned that Amy Porter is personally motivated to help the nonprofessional musician improve to be of greater service in his/her local community, “so they can continue to inspire others in a medium outside their daily work,” and because “they understand the personal discipline involved in their training in order to ‘pay it forward.’” “Give me the 65-year-old woman who wants to play a little better in church. Those are the students I love to work with,” she assured me. Amy’s strong support of the amateur player rendered useless all my hours of worry. Not only did I fit in this setting, I seemed to be precisely the type of student Amy hoped would show up that weekend.

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## AMY PORTER VISITS SOUTH CAROLINA

So apart from the intimidating surveillance of a roomful of Alex Palkovich sculptures, life size renditions of scenes human and mythological, I was unexpectedly at ease stepping into the practice space, supervised by so many stone deaf statues. I didn't realize I would shortly feel like a piece of modeling clay myself as Amy pressed my shoulders and limbs into the posture of a flutist. The lasting effects of her teaching began to appear in the weeks following my lesson, but the inspiration of how my body should stand began in an art gallery, before the mute witness of a crowd of silent sculptures. Even now, my body draws a more artful line, and as I recall the Palkovich figures, my tone deepens towards music, mixed with Amy's invisible presence in my practice room reminding me to sink my elbows and lower the shoulder, as if a muscle memory keeps reforming me into the figure I need to play a little better in church, and then some!

Although Amy hasn't thought of her teaching style in terms of sculpture, she does think that "the airstream is very much like a sculpture, molded outside the instrument into art." In the masterclass following the lessons, the students "definitely experienced the philosophy behind my workshop [*Anatomy of Sound*], which is to unlock your potential for expression and to understand how the body creates the sound before the air hits the lip plate." Next summer marks the 10<sup>th</sup> anniversary of Amy's *Anatomy of Sound* workshop, with Paula Robison as guest instructor, from June 2-5. Flutists at any level of play are welcome, especially adult nonprofessionals!

The weekend concluded with a solo flute recital on Sunday night, well attended by the Florence community now enjoying its third season of chamber music performances in the Art Trail Gallery. This year's concerts have the perfect setting, as the Gallery currently features a display of all musical art: paintings, sculptures, even animals and table lamps assimilating actual instruments as body parts! Although Amy stood solo on stage, she was in excellent company with so much musical art adding its color and shape to the songs. "I have taught all over the world in many settings, and the setting of the Art Gallery was beautiful and eclectic," she said of the remarkable space.

Amy found preparing a solo flute recital to be "a tremendous challenge." Beyond the sheer physical demands of playing without the measures of rest afforded by the orchestra or accompanist, Amy's biggest concern was "variety of sound. I wanted the flute to have many colors and timbres throughout the recital, and I think the pieces I chose reflected the flute in those varied ways. The composers were diverse and yet familiar to the audience. I am happy to say I think everyone enjoyed the solo line of a flute for an hour!"

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## AMY PORTER VISITS SOUTH CAROLINA

The rich variety of music made it difficult for audience members to choose a favorite piece, while Amy's insightful introduction to each selection enhanced our enjoyment as we understood what inspired each song. Undoubtedly, everyone in attendance will remember the stories of *Danse de la Chevre* (Honegger), *Syrinx* (Debussy), and *Kokopelli* (Hoover), a suite Amy grouped through their common source in figures from world mythology.

Amy also treated the audience to a performance of Bach's *Partita in A minor* from memory. Despite the work's reputation as the "The Mountain," Amy suggests we view the *Partita* from a perspective balanced against Bach's other compositions: "Flutists consider the *Partita* Mt. Everest and I think it's a mistake, mainly by pointing out that the cello suites, among other works for solo instrument, are so musically powerful and we know they were fully authored by J.S. Bach. There are so many questions surrounding our *Partita* (that's not actually a *Partita* in form) that I feel flutists don't look to other pieces by Bach for inspiration, and this I believe is shortsighted." Nor did Amy challenge flutists to perform all four movements from memory in order to venerate this piece over Bach's other music. "I merely suggest memorizing this work for flutists so they can fully experience the piece as theirs – without music. I enjoy playing this piece memorized and fully engaging all my talents to fully celebrate the only solo piece that Bach left us truly as our own."



*Amy Porter Recital and Masterclass, Art Trail Gallery, Florence, S.C.*

*Pictured from left to right: Teri Forscher-Milter, Rachel Pedersen (Coastal Carolina University), Amy Porter, Leanne Smith (Coastal Carolina University), Jessica Pye (Newberry College), Cheryl Brinn, and Jack Baker*

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## AMY PORTER VISITS SOUTH CAROLINA

Amy's visit to South Carolina came about through the efforts of Roger Malfatti, general manager of the Florence Symphony Orchestra, who started planning the event nearly a year ago. Amy eagerly accepted the invitation. "I got an e-mail from my manager asking if I would please play a recital for solo flute in Florence. I said YES!!" At the reception following her recital, many guests asked Amy if she had enjoyed her stay. In parting, she leaves these thoughts:

I enjoyed the students that came to visit me and especially loved catching up with Teri. I loved meeting the lovely people with the Florence Symphony and my presenter, Roger. I always enjoy making new friends, and I really believe I found some amazing souls to commune with in South Carolina. I met artists and musicians and heard some wonderful stories that kept me laughing. The concert was very well attended considering the recital was for a solo instrument, and they all held their attention extremely well! I hope to return to perform in Florence again and will always look back with wonderful memories of my weekend.

At least one congregation in nearby North Carolina is thankful for Amy's visit to Florence, since their Sunday soloist is sounding much better. After church, I'm now asked questions like, "That was you? I thought we got a new player," and "What did you do to your flute?" I'm grateful that I didn't have to be a young, rising professional in order to attend a lesson, and inspired by knowing Amy Porter reaches out to the everyday, small town flutist trying to bring a little more joy to a local community. It was a weekend well spent by all!

*Cheryl Brinn is the English department Chair of University Christian High School, in Hickory, North Carolina. She is a member of the South Carolina Flute Society, and church soloist of many years, currently serving at Concordia Lutheran Church, Conover, NC.*



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## APPLYING TO GRADUATE SCHOOL

### **Applying to Graduate School: Things to Know**

by  
Nave Graham

The decision to apply to graduate school can seem much more daunting than the decision to apply to undergraduate school. You are more informed, your ideas and goals more specified, your desire more pressing, and the reality of the music world more present. It can be quite intimidating, overwhelming, and at the time, seem like the most important career decision you have ever made. Despite all of these things, applying to graduate school can also be a valuable opportunity to learn as well as grow as a musician and person. You cannot go into this process blindly, and to fully reap these benefits, you must be well-informed, thoughtful, and organized in every facet of your application.

The seemingly obvious first step in your application process should be deciding where you want to apply. This step cannot be started too early. Begin by considering an approximate number of schools you would like to apply to. You should apply to as many schools as realistically possible. Meaning, apply to as many schools as you can afford as well as undertake. Many teachers agree that six to ten is a realistic and reasonable number. That may sound like a lot, but look at it strictly based on odds of acceptance. Each school accepts approximately one to three graduate students every year. This depends on a large number of factors such as the number of people who are to graduate, scholarship funds, teacher preference of studio size, etc. Each school also receives approximately 100 plus applications each year, again, depending on the school. Needless to say, applying to any graduate program is extremely competitive. Thus, the more schools you apply to, the better your chances of being accepted become. Once you have decided on a number of schools that best suits you, make a list of all the schools you are considering. Include absolutely any school you are considering; do not leave any opportunities for “what-ifs”. Then, carefully compare schools and narrow down your list to your desired number.

Begin with your dream schools. If you could go anywhere for your degree, where would you go? For most people, these would be considered “reach” schools, meaning that the chances of getting into said schools are considerably less than that of the other schools on your list. Next, consider schools that are more possible to get in to, schools where not only you would like to go, but you also have a good possibility of being accepted. The majority of your list should be made up of these types of schools. Lastly, be sure to include at least one “safety” school. This is a school where the chances of your acceptance are very probable. It could even be the school you attended for your undergraduate degree. It is also absolutely necessary to be honest with yourself as far as assessing your own abilities and skills. This is no time for egos. Do not only apply to only one or two highly competitive schools because you think you will get in. No person, no matter how talented or skillful, is immune to rejection. There are many factors that go into a school’s decision to accept an applicant, and sometimes these factors are out of your own control. So when it comes to choosing your schools, be smart and be careful in your decision making.

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## APPLYING TO GRADUATE SCHOOL

There are many things you should consider when narrowing down your list of potential graduate schools. Most importantly, look at the teacher. Educate yourself about him or her. Here are some possible questions to contemplate: What is their reputation among the flute/music community? Do you like their playing? Their teaching style? What have they accomplished during their career and do their experiences relate to your own career goals? Do you see yourself being able to form a relationship with this person not only professionally, but personally? Are their current and former students successful? Once you have chosen the teachers you would like to audition for, meet them! It is extremely important to try to develop some sort of connection with the teacher before applying. Many teachers accept students based on previously formed relationships, and some teachers already have in mind who they are going to accept. Consequently, you must do all that you can to be a part of that pool of students. Email the teacher and politely and professionally introduce yourself and request a lesson. If you see that he or she is teaching a masterclass, apply to perform in the class; if they teach at a summer festival, apply to the festival, etc.

The Annual National Flute Association convention is also a great place to meet these teachers. Many of them attend if not perform at the convention, so find a way to speak to them and introduce yourself. Even ask in advance to have a lesson at the convention. When you finally meet these teachers, whether it is before or during your live audition, remember that not only are they interviewing you as a prospective student, but you are also interviewing them as a possible teacher. It is just as much your decision to apply to their school as it is their decision to accept you as their student. Be sure that they are someone you could see yourself studying with, learning from, and developing a student/teacher relationship with. Most people know what they want in a teacher, and everyone prefers something different, so just be sure that this person is someone who encompasses those characteristic and qualities you desire.

While choosing a school with a good teacher is essential, there are many other factors to consider when choosing your schools. Here are some more questions to ponder: What is the school's reputation? What kinds of performing, learning, and teaching opportunities does this school offer? Are the performing ensembles good? Are the other applied studios successful? What are the academics like? Also consider the location of the school. Is it an area with opportunities for freelancing? What is the the music/cultural community like? Does this city have a professional orchestra and is it good? Would you like to live there? After you graduate, could you possibly start a career there? Like most people, you also want to consider your finances. Can you afford this school? (even if you do not receive financial aid?) Does this school offer any scholarships, assistantships, work studies, or financial aid? Can you afford to live there?

Although school admittance is becoming more and more competitive, there are also more and more schools that offer excellent music programs. There are approximately 641 schools, colleges, conservatories, and universities that are accredited by the National Association of Schools of Music (NASM) in the United States. Unlike it was even twenty years ago, you do not have to go to one of the top conservatories to receive a top-notch music education. All of those people who attended those conservatories are now employed by smaller schools while passing down the knowledge and experience they received from their conservatory training. There are world class faculty and staff at small schools and universities all over the country. Relinquish the idea that you have to go to a big name school to obtain a good musical education, because, good news, you don't!

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## APPLYING TO GRADUATE SCHOOL

Once you have chosen the schools you want to apply to, you can begin the application process itself. Most application information is released in September and due by December 1. As soon as possible, carefully read through each program's requirements and make a detailed list of everything you will need to apply. This list should include:

Prescreening Requirements - These days, most schools require that you send in a prescreening CD or DVD. Each school has specific repertoire requirements. Note each school's requirements and create a condensed repertoire list of everything you will need to record. It is a good idea to check the prescreening requirements from the previous audition year around May or June, which is probably when you should begin to choose your audition repertoire. Most school's audition requirements remain the same from year to year, and you want to give yourself enough time to learn the repertoire as best you can. Many schools call for a combination of a Mozart Concerto, a Bach Sonata, a piece from standard solo repertoire, and orchestral excerpts. Other schools are very specific in their requirements. For example, Northwestern University calls for the second and third movements of the Bach Sonata in E minor as well as a 21st century sonata. Usually, your condensed list will include things that you can use for more than one school. Also make sure that you note whether a piece is to be recorded with or without accompaniment. Start recording as soon as possible. Do not wait until the last week in November to start recording. Give yourself time incase you need to record some things again. Record in a good space with proper equipment. The prescreening is just as competitive as the rest of the application process, so make sure that your prescreening recordings are representative of your very best playing.

Live Audition Requirements - Just as each school has specific prescreening requirements, each school also has specific live audition requirements. Keep these live audition requirements in mind when choosing your prescreening repertoire. Although you may not be granted a live audition, you should be prepared to audition if you have the opportunity. Most school's live audition lists include a portion, if not all of the prescreening list, as well as additional audition material. For instance, if a school calls for an entire 21st century concerto to be played from memory for the live audition, you would want to start working on that as early as possible. Do not wait to hear prescreening results to begin work on your live audition material. You do not want to end up having to learn an entire concerto from memory in one month.

Live Audition Dates - Note each school's live audition dates. Some schools only have one day for flute auditions while others have a few dates and allow you to request your preferred audition date. If you are applying to a large number of schools, you want to make sure that your audition dates do not overlap. However, you can use overlapping audition dates to your advantage. For instance, if you are applying to New England Conservatory and Boston University, you may be able to request an audition at both schools in the same weekend, which would save you time and travel expenses!

Application Fees - If you have not already realized, applying to graduate school is very costly. Make certain you can afford all of your application fees. It would be unfortunate to complete an application only to realize you cannot afford the \$100 application fee. The standard application fee is \$100 and if you are applying to 10 schools at \$100 a pop, well, you can do the math. Again, this is standard; some schools charge less and others charge more. It is also possible for music schools that are a part of larger universities to require you pay the application fee for the university as well as the fee for the school of music (these schools also require you complete two different applications, one for the university and one

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## APPLYING TO GRADUATE SCHOOL

for the school the music). Because this process is so expensive, some schools will waive the application fee upon request. You can meet with a financial aid advisor at your current school and request an application fee waiver. This, of course, depends on your own personal financial situation. Schools usually specify on their website if they allow application fees to be waived, but if not, just email the office of admissions to answer that question.

Letters of Recommendation - All schools require that you provide two to four letters of recommendation. These letters should be from your applied lesson teacher in addition to any other artistic teacher or mentor. It is important that you have a good relationship with your recommenders. Try to choose teachers that you have spent the most time with, the people that know your personality, your playing, and your other definable qualities. When asking for a letter of recommendation, be sure to be professional, polite, and appreciative. It is a good idea to formally ask for the recommendation in person or by email, because not only is it a good gesture, but your recommender is more likely to remember later on that they have made the commitment to you. Ask your recommender at least one month in advance. Do not ask a few weeks before the application is due. Most schools ask that teachers submit their letters of recommendation electronically. It saves time and is much easier for every person involved. In this case, once you have submitted your complete application, an email is sent to your recommender with a link to complete and submit the recommendation. So if you submit your application on November 30th, then your recommender will receive the recommendation form on November 30th. Be sure to submit your application in enough time that the recommenders have time to complete the form. If this is not possible, then provide them with a paper form and mail it in yourself. It is your duty to make it as easy and hassle-free as possible for your recommenders. It takes time to write a letter of recommendation, so be considerate of your recommender's time as well as appreciative of their commitment. Also, remember to waive your right to view the letter of recommendation. It does not look good to an admissions committee if you need to proofread what your recommender has written, and it also allows them to be completely honest in his or her statement.

Personal Statement - Most schools require you to write a brief, usually 300-500 word, personal statement or essay to supplement your application. This statement gives the school a chance to observe who you are as an applicant aside from your playing. It is the rare time when you can openly express your ideas and opinions with the admissions committee. This statement should be well written and fully answer the prompt as well as give admissions an idea of who you are and what makes you unique. It is your chance to stand out from the other applicants. Many schools give very similar writing prompts. For example, "describe your educational and professional goals and tell us your specific reasons for choosing to apply to 'this school' as you pursue these goals." While this topic is standard and broad, other schools such as Manhattan School of Music are more specific, asking, "Who is your musical hero? What non-musical character traits of theirs inspire you most and why?" Although these topics are very different, you should find a way to make each of your statements distinctive and interesting. It is important to highlight yourself and your accomplishments, but be sure not to sound arrogant or pretentious. While this statement is about you, you can find a way to make yourself look good while also remaining humble. Always be honest. Do not exaggerate or embellish your accomplishments, and whatever you do, do not lie. Also, resist the urge to write one general essay and copy/paste the school name where appropriate. While that may be easier, it is not as beneficial (and you do not want to submit an essay with the wrong school name!). The school you are applying to wants to know why you are applying to their school specifically.

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## APPLYING TO GRADUATE SCHOOL

They want to know that you have taken a sincere interest in their school. So take a look at their mission statement, see what the school is about, and incorporate those ideas into your statement. You should make every school feel that it is your first choice and you would be honored to attend their fine institution. Lastly, and this goes without saying, have someone proofread your essay before you submit it.

**Transcripts** - You are required to send your official transcripts from every school you have attended, including your current school, to the schools you are applying. Depending on the school's specifications, you will be asked to send either a paper copy of your transcript or submit it electronically. If you are required to send a paper copy, you have the option to have it sent directly to the school or sent to you. It is typically cheaper to have the transcripts sent to you and later mail them to the schools yourself. Be sure to do this plenty of time in advance so that the transcripts are received by the appropriate deadline. If you are required to submit your transcript electronically, you can order and download an electronic copy from your school's website. This is generally the cheaper and easier option.

**Resumes and Repertoire Lists** - These requirements are rather self explanatory. Be sure that these materials have been proofread or looked over multiple times by you, your applied teacher, and anyone else who is willing to help revise. While you want to make your resume and/or repertoire list stand out, avoid any strange formats or fonts, as well as any bold colors. Make it look clean, classy, and easy to read. Also, be certain it is accurate, error-free, and highlights your career, education, and accomplishments as best as possible.

Once you have completed your applications, received your prescreening results, and know when and where you are auditioning, all you have left to do is practice like crazy! Be as prepared as you possibly can be for your live auditions. Play through your audition repertoire daily; perform it for people. Stage mock auditions with your friends, teachers, and colleagues. When you begin to audition, focus on one at a time. As soon as you finish an audition, only focus on the very next one, as to not overwhelm yourself. Hopefully, each audition will be easier than the last. Be prepared to answer questions in your auditions about your career goals and plans as well as your reasons for applying to graduate school. Also prepare questions to ask the teacher in your audition in case he or she asks. You want to appear invested and interested in the possibility of attending their school. Also, enjoy the experience! Enjoy traveling to new cities and visiting new schools. Look around the campuses, talk to current students, and ask them about their experiences as well as their likes/dislikes about the school. Enjoy the opportunity to play for amazing new teachers and faculty. One more final piece of cliché, yet important, advice is to be yourself. These schools want to see who you are, and as long as you are yourself and you do your best, you can only come out in the end feeling confident, satisfied, and fulfilled.

*Nave Graham is a recent graduate of the University of South Carolina, where she studied with Jennifer Parker-Harley. She is currently applying and auditioning for graduate schools.*

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## FLUTE WORKS

### Sergei Rachmaninoff: *Daisies*, Op. 38 no. 3

by  
Angela Massey

*Daisies* was written in the fall of 1916 as one of six songs dedicated to soprano Nina Koshetz. *Daisies* is the third song from this set and is titled *Margaritki* in Russian. Rachmaninoff composed over 80 songs and Opus 38 was his final set with Rachmaninoff considering *Daisies* to be the most successful. Originally for voice and piano, *Daisies* was one of several songs later transcribed for piano solo by Rachmaninoff. *Daisies* was later popularised by another Russian, Jascha Heifetz, who transcribed the work for violin and piano. Jeanne Baxtresser further transcribed the piece for flute and piano which has led to the works' recognition among flutists.

1916 was a very dark year for Rachmaninoff, in which he composed only one work, Opus 38. Within a few months he lost his father, his cousin, and beloved teacher Sergei Taneyev. He also had a persistent headache that his doctors were unable to assist him with and he became obsessed with death. The sunny and bright text of *Daisies* presents a profound contrast to the dark mood that possessed Rachmaninoff at this time. The text of *Daisies* comes from a poem by the contemporary symbolist poet, Igor Severyanin. The text deals with the beauty of nature and presents a freshness associated with spring, introduced with a couple quietly taking in the view of a field of daisies. There is a wistful quality to the piece as well and the trills at the end possibly represent the transition from winter to spring with the melting of snow.

Rachmaninoff's last set of songs are based on the text of poets connected to the Russian Symbolist movement predominant in Russia in the late 19th and early 20th centuries. Opus 38 reflects the almost impressionistic musical language Rachmaninoff developed to match the ideals of the Russian symbolists. Like his later orchestral and piano works, these songs contain many new ideas, shimmering accompaniments, constantly changing rhythms, intricate but transparent piano accompaniments and ambiguous harmonies. Rachmaninoff had the reputation of writing atmospheric piano textures that surround and complement texts in addition to creating a vocal line that emphasizes the sentiments of the text. Rachmaninoff could portray a very expressive and poignant poetic thought through his style of composition. Composer and critic, Joel Engel, wrote "Rachmaninov's approach to setting these new poetic forms to music seems to have been the right solution: rather than merely imitating the style of composers who have already set this poetry, he has brought out from himself his own unique and individual evocation of these lyrics" (Bertensson 201).

Rachmaninoff possessed a tremendous ability to make a musical line sing despite the complexity of the supporting textures and length of the phrases. Opus 38 premiered on October 24, 1916 in Moscow with Nina Koshetz, soprano, and Rachmaninoff at the piano. Joel Engel wrote of the performance that Rachmaninoff was

(Continued on page 15)



## FLUTE WORKS

the center of the evening, "an incomparable artist who gave his compositions the flesh and blood of sound, and kindled them with a vital breath that penetrated the interpretation of both performers" (Bertensson 201). Rachmaninoff had the ability to tell complete stories through the expression and lyricism of his playing. His recording of *Daisies*, available on Youtube, is not any different and serves as a wonderful example of the flexibility the performer can take with *Daisies*.

Rachmaninoff's original work, even though for voice and piano, includes a very integral piano part. The piano is more than a mere accompaniment and serves a dual role, if not a leading role, in the piece. Jascha Heifetz's transcription recognizes the importance of the piano in the work. It includes much of the rich lyrical lines from the right hand of the piano in the solo line and incorporates very little of the vocal line. Heifetz's beautiful interpretation and musical expression of the piece attracted much recognition as well. He performed the piece many times and it is included on several of his recordings such as *Heifetz Transcriptions* and *Heifetz in Performance*. Jeanne Baxtresser observes, "Like many classical musicians, I have a special reverence for Heifetz. He is one of my musical idols. His performance inspired me to play this exquisite melody on the flute" (Baxtresser 5). The flute is often referred to as an extension of the voice and with its natural vocal qualities it is appropriate for presenting the singing lines of *Daisies*. Jeanne Baxtresser's gorgeous tone and beautiful interpretation of the piece can be found on her recordings, *A Collection of My Favorites* and *The Magic Flute*.

Behold, my friend, the daisies sweet and tender,  
Wherever I go, they bloom profusely,  
Dazzling in their splendor, So bright their glow.  
Their dainty petals are as silk, they glisten as radiant wings,  
And to their songs of summer joy I listen, white host that sings.  
Be kind, O earth, nurse them with dew and showers that they may grow...  
O, daisies white, O starry maiden flowers, I love you so.  
(English translation by Kurt Schindler. )

*Angela Massey holds the position of Flute III/Piccolo with the Southwest Florida Symphony and is a former president of the South Carolina Flute Society.*

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## FLUTE HEALTH

### Living With Change

by

*Teri Forscher-Milner*

November of 2002, the beginning of one of many chapters... I was in rehearsals playing and it seemed that some of the fingers on my left hand were starting to lose their usual ease of motion. I dismissed it, thinking that maybe my hand was just tired from all the playing I had been doing. Having fifteen solid years of playing behind me with no injuries, why would I be too alarmed, right? The next day I felt the same "distance" from these fingers, like they were operating from a different map, literally. I started to notice my ring and pinky fingers curling while I was playing. There was no pain at the time and I spent about four days staring my hand down in the mirror with utter disbelief. After a few days, I had an aching and tiredness in the whole left arm that extended up into my shoulder. It felt like I was in a battle that I was definitely not winning. The doctors at the Indiana Hand Center, where I lived at the time, were very interested and certainly intrigued, but not prepared with an answer or diagnosis. My former teacher, Joshua Smith of the Cleveland Orchestra, recommended that I visit the old orchestra doctor at Cleveland Metro Health for a diagnosis. Within five minutes of his examination, I could see that he had some knowledge of the problem. He had a flushed face and concerned look and said something like, "We will know in a couple weeks for sure after you rest your arm and get a clearer picture of the hand. If this problem remains unchanged, it seems like focal dystonia and this is going to be difficult for you". I remember walking away with numb legs, relieved to have a diagnosis, but so sad about my future and all the years before that moment of self-expression with this vessel called the flute.

Focal dystonia is prevalent in 1 out of 200 professional musicians and is seen as the most disabling disorder for musicians. I always say it is the "white elephant in the room" because musicians who are afflicted by it have a tendency to keep it hidden. This condition is grouped in with acute neurological disorders. It is literally a neurological dysfunction in which the conscious control of a particular set of muscles is suspended and a spasm or contraction occurs involuntarily. The contractions are thought to be caused by the misfiring of neurons in the sensorimotor cortex, a thin layer of neural tissue covering the brain. This cortex contains "maps" of the body. Under normal conditions, each finger would occupy its own distinct area on the map. In a person with dystonia, these representations are fused and these areas which control the fingers are not distinct any longer. Research shows a possible genetic link or other factors associated with the development of the condition. Surgeons, writers, and dentists are also affected by dystonia, but musicians with many intense years of practicing are the most affected group of this condition. There is no cure or specific treatment which is appropriate for every person suffering with focal dystonia. Treatments can include oral medications, Botox injections, therapies for retraining, or in more recent years, the Repetitive Transcranial Magnetic Stimulation or rTMS.

Over the next four years following my diagnosis, I travelled from one side of the country to the other making appointments with neurologists and performing arts specialists. I visited doctors at all the major hospitals with clinics designed for musicians and tried so many different therapies, and none of them broke through the mapping problem. As I was working with these different doctors around the country, I

(Continued on page 17)



## FLUTE HEALTH (CONTINUED)

decided to move to Madison, WI and start a teaching studio. I could play a few notes and I could certainly still use my talents verbally to teach. During my seven years in Madison, I discovered my passion for pedagogy and the art of yielding the musical voice in others. I realized after starting to teach that I continued to talk about flute as a tool for expression, not the end to the means, only the transportation. This helped me, if only a little, to keep focused on my overall goal too. Another reason for my move to Wisconsin was my discovery of repairman and modification specialist, Jeff Tellock, in Appleton, WI. Jeff and I started working together in 2003 to see if repositioning or building a left hand crutch to change the angle and curvature of the fingers might help to trick the dystonia. After all the therapies were tried and the repositioning work with Jeff proved us wrong, it was clear that there would be no way to use these two fingers to play in the near future. I then boldly asked him to help me rebuild my flute to play with eight fingers.

It was a process that took one entire year of visits each month to complete! I now play my Altus with eight fingers and have been able to relearn to play again with this set up. Jeff is now rebuilding my piccolo, which is even trickier because of the limited extra space on the piccolo. Of course this process will be life-long and certainly some shortcuts will be needed along the way, like putting more thought into my repertoire and learning a few new ways of executing passages, but I consider this time back with the flute to be very precious and important time.



*Teri Forscher-Milter is the Vice-President of the South Carolina Flute Society and teaches in Columbia, S.C.*



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## FAVORITE FLUTE RECORDINGS

### My Favorite Recordings

by  
Wendy Cohen

J.S.Bach - Goldberg Variations, Daniel Barenboim (Erato): This one is at the top of my list of favorite recordings. There are many people that might prefer Glenn Gould's interpretation of this classic piece but I just absolutely love the passionate and elegant playing of Daniel Barenboim. I probably have listened to this CD hundreds of times in my life. I can distinctly remember packing to it in Cincinnati, sleeping to it in Savannah and driving with it to Texas. My favorite variation is #5 which always makes me smile and of course I love the aria at the beginning and end. Sometimes you can hear Barenboim humming along.

Respighi - Ancient Airs and Dances, Jesus Lopez-Cobos and the Lausanne Chamber Orchestra (Telarc): I remember hearing this many times in Cincinnati in the morning on the radio. Often it would even be what I'd wake up to because we had an alarm clock that played music on the radio. Everytime I heard it I would wake up, listen for a few minutes and then immediately my day was off to a great start. It always made me so happy! I love the flute parts in these dances and now that I've heard other recordings and played the pieces I can say that this is a really great recording of these works.

Chamber Music for Flute by Devienne, Dring, Gaubert, Barber, and Copland - Jeanne Baxtresser (Cala): The chamber music playing on this CD is thoughtful, beautiful and exciting. I really love the Devienne Duo for Flute and Viola. I also really like hearing Jeanne Baxtresser play chamber music with her colleagues.

Flutissimo, Sharon Bezaly (Bis): I remember buying this recording the year I played Carmen Fantasie with the SC Phil. I had been practicing and listening to many versions for months and then stumbled upon this one. It was like we had the same brain (but not the same fingers!!!) because her interpretation was almost identical to mine (a compilation of several other recordings I liked). I was so happy to have one recording now that did everything I liked for the Bizet. Sharon Bezaly is really an amazing player and has many recordings that I love.

(Continued on page 19)

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## FAVORITE FLUTE RECORDINGS

Berio - Sequenzas, Ensemble Intercomtemporain, Sophie Cherrier: This recording is ridiculously expensive but in many school libraries (including USC). You can also just buy the one track with the flute sequenza for 99 cents. I am listing it here because I love Sophie Cherrier's playing so much on this recording.

Mahler - Symphony No.5, New York Philharmonic, Zubin Mehta: Ok, I have SO many favorite orchestra pieces and recordings but I'm listing this (besides the Respighi) because it is an incredible recording. Mahler is my favorite composer and I have several CDs of each of his symphonies but this one sticks out because of the incredible brass section and the passion of the playing throughout the orchestra. If you haven't heard it, you need to!!

*Wendy Cohen is principal flutist with the South Carolina Philharmonic in Columbia, SC and the Augusta Symphony Orchestra in Augusta, GA. She holds degrees from the University of South Carolina and the University of Cincinnati College-Conservatory of Music.*



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