

# The Flute View

APRIL 2016

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# Carol Wincenc Interview

Apr 1, 2016 by *The Flute View*



This month's cover girl, International Soloist and Flute Professor at the [Juilliard School](#), [Carol Wincenc](#) has a busy schedule this year. We interviewed her and here are just some of the latest things she has coming up.

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## Carol Wincenc Solo Recital in New York City

When: April 27, 2016 at 8pm

Where: Weill Recital Hall in Carnegie Hall

"Naumburg Looks Back" with Carol Wincenc, Flutist, Bryan Wagorn, Pianist and Colin Carr, Cellist

### **Is this a Naumburg Produced event? How did the concept come to fruition?**

CW: YES, THIS IS A NAUMBURG SPONSORED EVENT. IT IS CALLED, "NAUMBURG LOOKS BACK", AND FEATURES PAST WINNERS IN A NYC VENUE! I AM DELIGHTED, AS GIVING A RECITAL IN THE BIG APPLE IS A VERY, VERY SPECIAL MOMENT TO TREASURE! I HAVE BEEN SO FORTUNATE TO HAVE SO MANY SUCH OCCASIONS DURING MY CAREER, AND VERY GRATEFUL FOR EVERY ONE!

### **Can you tell us about the first Naumburg competition for flute?**

CW: THE FIRST NAUMBURG FLUTE COMPETITION IN THE SPRING OF 1978 was daunting to say the least: three live rounds and the final round, with 6 finalists in CARNEGIE HALL (now the Main stage known as Stern Auditorium). I should ask Lucy Mann how many total flute applicants there were back then, but what I do know is that unbeknownst to me, there were bets going on for cash, as to WHO would win.. all I know is that someone made a lot of money off of my winning. HA HA!! those are the stories that I heard AFTER the fact!! I had prepared for that competition for 9 months non stop, entered with my own pianist, Bernard Rose, and felt that we

went in as a complete TEAM. And that I think really impacted not only our performance but the jury as well!! The jury, by the way, was made up of a variety of people, not just flutists! There was a renowned singer, violinist, pianist, and flutists who included Tom Nyfenger, Julius Baker, and Paula Robison! And of course LUCY and ROBERT MANN, of the legendary JULLIARD STRING QUARTET. Robert and Lucy still oversee the Naumburg Foundation, and they are in their 90's! Awesome to say the least!

### **Do you think that there should be another Naumburg Competition for flute in the future?**

CW: I ALWAYS SPOKE TO LUCY ABOUT THIS. SHE said they never wanted to have another, just as they never had another clarinet competition. They wanted to be certain that both I and Charles Neidich would have flourishing careers as a result of winning such a unique and unprecedented Naumburg prize. Well, certainly Charles and I went on to have flourishing careers, but I myself would have loved to have seen them continue the tradition for flute and other winds. Alas, there is no plan for that. My dream is to have a competition that I would organize on the magnitude of the NAUMBURG here in our very own USA!! I am still dreaming and visualizing this!!

### **Where do you see a competition like Naumburg playing a role in today's changing musical landscape? and also the role of a flute soloist?**

CW: With out a question my winning the NAUMBURG was pivotal to my having a "solo" career. It gave me that stamp of credibility and substantiated my place in the flute world. I am blessed to have had the "goods" to go along with that, and all the necessary "grit" and "passion for music" that a grand prize winner has to responsibly possess. Amen! I always encourage my students to enter competitions, because they become Olympiads, and in a kind of shape that is unshakeable. Competitions are not for everyone, as you must have the stamina for certain, but also the mental health to say to yourself: "I am powerless over the jury, but I am ALL-POWERFUL in my preparation mentally, physically, spiritually and emotionally. With a million percent preparation, I am in my A GAME, I am in my power, and no one can take that away from me! I OWN my ability to be ready for such a challenge and thus rise to the occasion with the happiest of anticipation."

### **How does the concept of nostalgia play a role in the programming for this recital?**

CW: The repertoire for this RECITAL began serendipitously with my stellar and dear friend and colleague;s input, pianist BRYAN WAGORN, from the METROPOLITAN OPERA. He is one of , if not the only, most treasured pianists of James Levine's! But I have known Bryan for some time, and he also is my co-editor on a lot of my LAUREN KEISER Publications, the duet arrangements of the ANDERSEN OP 15 and 33 Etudes, the BERBIGUIER 18 STUDIES, and now the MOZART FLUTE CONCERTI, G and D Major! (CHECK THEM OUT BY THE WAY!!). He said, immediately when I invited him to join me on APRIL 27 , "LET'S DO ROMANIA!" Well, that set the tone for the recital revolving around MUSIC INSPRIED BY FOLK MUSIC!

I have always been a lover of folk music, folk dancing and the role of the flute in various cultures. I directed the FLUTE CARAVAN that was born out of my INTERNATIONAL FLUTE FESTIVAL at the ORDWAY THEATER in 1984, 85, 86! It had the likes of JP RAMPAL, JULIUS BAKER, SAMUEL BARON, ROBERT DICK, STEVE KUJALA, DAVID VALENTIN, SIMION STANCIU (nai), CARLOS NAKAI (indigenous American Indian flute), SACHDEV (bansuri), TIM LIU (dizi),

an ANDEAN Group, Yokubue, lead dancers from NYC BALLET, and on and on.. it was dazzling. Needless to say, the budget was huge for this, and we had it for 3 years and it toured for another 2. Thus, my love of all these instruments and indigenous music , inspired me to create a program for WEILL HALL APR 27, that has a first half of COPLAND DUO, POULENC SONATA, BACH E MINOR SONATA, (COLIN CARR Cellist), and 2nd half: VILLA LOBOS JET WHISTLE (Assobio a Jato), and BRITTEN/GRAINGER to represent the British Isles, and PAUL SCHOENFELD's 2 JEWISH FOLK SONGS , ACHAT SHA ALTI, and URFARATSTA from my VALENTINE BOOK , and NINO ROTA;s CINQUE PEZZI FACILI, (5 pieces all with references to Tom THumb, the clucking chicken, a serenade, a pavane, and the little tin soldier. and then ending with ROMANIA! arranged by DANIEL PAGET, who helped me realize all my favorite pan pipe music that I collected in my first tour there in 1973 with the Saint Paul Chamber Orchestra, when I was principal flute there!

So you ask, what does BACH have to do with Folk Music? !!! HA!! I will tell the audience that night!!! You will see. Also the Poulenc has roots in some of the most elegant and expressive cantabile writing that he ever did. The COPLAND of course is very dear to me, as I played it with MR. COPLAND right after it was written! That is for another interview!!!! I worked many seasons with him when I was with the SPCO! WHAT A GIFT THAT WAS!!!! He was my idol!!!

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## **Album Release: Flute Works of Yuko Uebayashi**

CW: YES , I am thrilled about this. YUKO UEBAYASHI wrote her magnificent and mesmerizing quintet for flute and string quartet in 2013! It was a gift that I had no idea was coming to me! She was so enamored with my playing that she said she HAD to write something for me! I recorded it in JANUARY at the ACADEMY of ARTS and LETTERS with the ESCHER QUARTET, who is rising to stardom very quickly! and also the AU DELA DU TEMPS for 2 flutes and piano and the TOWN LIGHT are on this cd, with TANYA DUSEVIC WITEK who is my former student but a true star in the NYC FLUTE Scene. The pianists are Stephen Gosling and Emile Naoumoff.

### **Congratulations on the new album! When can we expect to see the release of your album of all Uebayahi compositions? on what record label?**

CW: This is all TBA... soon though I hope.. in time for the 2016 Grammy submissions!!!!

### **What do you especially like about this wonderful composer's music for flute?**

CW: YUKO has a magnificent style. I call it, RAVEL MEETS NIPPON!! Impressionistic for certain, but with her own language inspired by her native KYOTO and all her studies in PARIS. It is elegant, refined, deeply spiritual, playful, joyous, ecstatic, mournful, plaintive, haunting, and with a love and warmth that is infectious. I absolutely love her writing in this quintet. It is a complete high to play this piece!

### **How does having the opportunity to work directly with a composer affect your preparation and performance of a work?**

CW: YUKO was wonderful in her detailed way of working. My kind of gal!! Always with the MUSICAL EXPRESSION being first in line.. always. Having a living composer with you by your side makes all the difference in the world.

## **Describe some of Yuko's writing for flute that makes her music both unique and so perfect for the flute.**

CW: Hushed ppp, grand fff, staccati, singing legato lines, endless lines, subito dynamic changes, bold sfz and accented figures, and then seamless long phrases.. astounding.. her harmonic language is scintillating.. delicious.. like a great meal wiith endless tastes and textures.

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## **Catching Up: Carol Wincenc Upcoming Schedule**

### **Looking ahead, what else do you have coming up this year?**

CW: I am about to do the PIED PIPER CONCERTO with the ANCHORAGE Symphony and the EDMONTON Canada SYMPHONY. This is one of my favorites, because of the involvement of the young flutists who are the wee munchkins who I lure out of the hall, or HAMLIN!!! Magical. ALSO I did the world premiere of TOD MACHOVER's new concerto BREATHLESS and he was just awarded COMPOSER OF THE YEAR by MUSICAL AMERICA!! Also playing for the 70th anniversary of my father's orchestra. He would be 101 this season and he began his 3 orchestras just after WWII!!! They are going strong. So I love going back to BUFFALO. Also COFA.. (CENTRAL OHIO FL ASSOC Flute Fair-with thanks to KATHY B JONES! ) and I just did many other flute events this past summer:

TEXAS FLUTE FESTIVAL (thank you JULEE WALKER!), PANORAMIC (thank you CHRISTINA JENNINGS and LISA GARNER SANTA my former students!!), and up coming is the CALIFORNIA SUMMER ARTS JUNE 26-JULY 6.. thank you RENA URSO TRAPANI and JOHN BARCELLONA).

I just did my classes at CAL STATE FULLERTON (thank you JEAN FERRANDIS), and CAL STATE LONG BEACH (thank you RENA AND JOHN B Again) and COLBURN (thank you Jim WALKER!). I just played with my TRIO LES AMIES in SARASOTA FL on the Artist Series of Sarasota, and with the NEW YORK WOODWIND QUINTET in NY, and a tour coming up in APRIL with the NYWQ at East Carolina UNIV (thank you CHRISTINE GUSTAFSON!), and other points.

Oh yes, I just played in ITALIA with ZART DAMBOURIAN EBY, our devoted NFA PRES!, with LUISA SELLO in VENICE and UDINE, in time for the Aqua alta, that was an experience. ! Upcoming. ASIA TOUR with thanks to BURKART FLUTES, so I'll be playing in Korea, China, and Taiwan this coming SEPT and OCT.

Summer festivals that I do are: FREDERICKSBURG VA, SARASOTA, BANFF, YALE NORFOLK, CSU SUMMER ARTS, ROUNDTOP TX, the FLUTE CONVENTION of course, and WINTER HARBOR (Maine) FESTIVAL. also playing at the COPLAND HOUSE in NY, and other events..

### **Tell us about the Fluterscooter/CW silver flute bag.**

CW: I adore it.. it is gorgeous.. THANK you ANDREA FISHER!!!

NAUMBURG LOOKS BACK

**CAROL  
WINCENC**

1978 NAUMBURG FLUTE AWARD

Bryan Wagorn, *Pianist*  
Colin Carr, *Cellist, Guest Artist*

Wednesday, April 27, 2016, 8pm  
Weill Recital Hall at Carnegie Hall

A portrait of Carol Wincenc, a woman with blonde hair and blue eyes, smiling and holding a silver flute. The portrait is set against a dark background with red diagonal lines.

## Amanda Cook Interview

Apr 1, 2016 *by* The Flute View



**CONGRATULATIONS** to Amanda Cook, our new co-chair 4th member of The Flute View Team! We recently interviewed her so that we all could get to know her better.

## **Why did you choose the flute as your instrument?**

My choice to play the flute was a combination of part pre-teen defiance and part intrigue. In fourth grade, our band director demonstrated all of the instruments for us, and we were told to write down the ones that we liked so that we could talk it over with our parents. My list consisted of flute, clarinet, and french horn. My mother immediately vetoed the clarinet because she had less than fond memories of playing it in middle school. Of the remaining choices, she said, "The french horn is so beautiful, and all girls play the flute. You should choose the french horn." So naturally, I chose the flute. I'm still not convinced it's the appropriate match for my personality, but I love it and wouldn't have it any other way.

## **What are your goals personally? Professionally?**

Professional goals are easier to articulate at this point since they are at the forefront of my mind! I am finishing up my DMA in flute, so I am trying to break into the academic job market. My most concrete and tangible goal is to have a tenure track University teaching position. Beyond that, I have more abstract goals that involve making significant contributions to flute and contemporary classical music scholarship and using my research as a platform for making cross-curricular connections. I have also discovered a newfound love for editorial work, so I hope to use that skill to contribute something positive to the flute community.

Personally, the importance of day-to-day happiness has become overwhelmingly apparent. Over the past couple of years, I have learned to let a lot of little things go, especially stressors and causes for anxiety that are beyond my control. A close colleague of mine recommended that I read *The Tao of Pooh* by Benjamin Hoff (the basic tenets of Taoism explained via Winnie the Pooh), and it has significantly changed my outlook on life. Since personal and professional lives are so intrinsically linked in our field, I always want to be able to answer "yes" to the follow two questions: 1) Am I the type of person who people would want as their colleague? and 2) Do I still love what I'm doing with my life?

## **What has been your greatest joy in music? in life?**

My greatest joys in music and in life tend to elide a bit— one of my favorite things is sharing truly genuine, vulnerable moments with others. Whether I am putting myself out there as a solo performer and trying to connect to the audience or I am sharing that creative space in a collaborative ensemble setting, I love the positive energy that comes with that honesty and willingness to give and receive. It goes beyond music, too. Music can serve as a vehicle for making deep personal connections with others, but I enjoy those meaningful connections with the small handful of close friends that I have in my life, as well.

## **What inspires you the most in life?**

My family and friends are the most inspirational things in my life. Anyone who knows my mothers knows that she might quite literally be Superwoman, and my brothers are two of the smartest, most hard-working people I know. Additionally, many of my extended family members have very people-oriented careers: secondary school teachers, nurses, school psychologists, speech language pathologists, occupational therapists, and the list goes on. I love that my family has been drawn to fields that serve to teach or help others.

While you can't choose your family (though I'd choose them time and time again!), you can choose your friends, and the friends I have in my life are all people who inspire me to work harder, do better, and be the best version of myself that I can be. They are all brilliant, successful,

talented, hilariously funny, brutally honest, kind, and selfless individuals who push me to be a better person on a daily basis.

### **What has been your greatest challenge?**

This is a bit of a tough one for me to answer completely transparently because it's not something I often like to admit or explain. Many members of my family struggle with autoimmune diseases, and my mother has both fibromyalgia and hyperthyroidism. As a result, I struggle with chronic pain and fatigue on a daily basis which is mostly manageable, but sometimes not. I get debilitating migraines, I never feel well rested, and I am prone to developing trigger points in my muscle fibers that lead to inflammation and referred pain in my arms and hands. It is frustrating when your body cannot keep up with your ambition and your mind, but I try to be kind to my body when it is telling me to rest. I think that is a mantra we would all be wise to adopt.

### **What is your favorite piece of music and why?**

This is a completely evil question! Who can choose just one? When thinking about my favorite music, three different categories emerge. The first is music that is linked to memorable experiences and performances. Very few pieces of music will actually move me to tears, but Samuel Barber's Knoxville: Summer of 1915 and Mahler's Symphony No. 2 hold tender, special, and sentimental places in my heart because of the people with whom I performed those pieces. The second category is music that is liberating to perform. My recent foray into the realm of contemporary classical music has led me to fall in love with the works of George Crumb, Toru Takemitsu, and Marcos Balter. I find such enjoyment in deciphering each composer's unique compositional and notational language and translating it to performance. Performing works with extended instrumental techniques demands such a beautiful and widely-varied palette of colors. The final category is music I enjoy listening to without needing memories of performing the work. I love listening to minimalist-inspired music! Where some find it boring (and that's ok), I love the meditative quality of the listening experience, the simplicity of the structure, and the repetition of beautiful sonorities and motivic ideas. Some of my favorites are Julia Wolfe's Steel Hammer, Tristan Perich's Surface Image, and David Lang's the little match girl passion.

### **Can you give us 5 quirky, secret, fun, (don't think too much about this) hobbies or passions?**

- 1) I was a ballerina for the first 16 years of my life.
- 2) I am the cookie queen— all of my friends know that I bake the best cookies around!
- 3) I genuinely laughed out loud reading Eats, Shoots & Leaves by Lynne Truss— it's a book about punctuation. Yes, I know I am a nerd, and I embrace it.
- 4) I love pescatarian cooking and would usually prefer to be at home in my own kitchen than out at a restaurant.
- 5) I've probably spent too many hours of my life honing my Mario Kart: Double Dash skills.

### **What 3 things would you offer as advice for a young flutist?**

- 1) Everyone that you encounter in a musical setting is your future professional network. Always treat everyone you meet with respect and kindness— the music world is small!
- 2) Learn your fundamentals slowly and correctly at a young age. This includes scales, arpeggios, articulation exercises, smooth finger technique, etc. Trust me, it is not fun to try to reverse ingrained bad habits later in life!
- 3) Develop a curiosity that leaves you always wanting to know more. Listen to music—



TRULY listen and give it your undivided attention. Study scores. Read books. Be proactive in seeking out sources of inspiration. The most successful musicians are often the most curious.

# Rachel Hacker Interview

*Apr 1, 2016 by [The Flute View](#)*



**CONGRATULATIONS** to [Rachel Hacker](#), our new co-chair 4th member of The Flute View Team! We recently interviewed her so that we all could get to know her better.

## **Why did you choose the flute as your instrument?**

I chose the flute initially because my mother was a flutist in high school. My mother also is an amateur pianist, who exposed me to all kinds of different music from a very young age. I can still remember crawling around my mother's feet, as she taught piano lessons in our home. Fast forward a couple of years, and my parents suggested that I should 'at least try' taking private music lessons. They promised that if I hated playing an instrument, I was allowed to quit. Up until studying music, I had been a ballet dancer, which had been a large part of my life since I was three years old. In 5th Grade, at age 11, I learned piano. That was a prime opportunity to learn how to read treble and bass clefs, develop an understanding of rhythm, and hone my fine motor skills.

It wasn't until 6th grade that my school offered a band program, so I did not study flute until I was 11. I loved the sound of the flute, and the graceful, sleek, design of the instrument. My father and mother bought me a flute as a surprise in the summer before 6th grade. It was a shiny, new, Gemeinhardt student model. My piano teacher was also a flutist, and he showed me how to make a sound. At first, I was fully convinced that I would never be able to make a sound on a flute, but I figured it out pretty quickly. I ultimately gave up ballet dancing, to pursue music. In 6th grade, I played in my first youth orchestra, and practiced as much as I could after school. One night, I learned the entire fingering chart in the back of my first method book. I didn't know that this was considered an ambitious undertaking for someone of my experience level.

My choice of instrument was challenged in 7th grade. I chose to take up playing the oboe in our school band. I learned the fingering system quickly, and had an amazing oboe teacher, but did

not enjoy the effort it took to make an embouchure around the tiny double reed. By the end of my seventh grade year, I knew that I must become a flutist instead of an oboist. Since then, I've never looked back.

## **What are your goals personally? Professionally?**

My personal goals right now are in a similar position with my professional goals. My goals straddle the rhetoric of needing money, and needing a beefier performance resume. I completed my Master's degree from NYU in December of 2015, and am ready to take on the professional world. I have developed many skills as a musician, but sacrificed many of my financial assets in order to achieve these goals.

After graduating, I moved from New York City, and back to my hometown in Cincinnati. While I am here, I want to gain career experience, whilst being able to make some financial gains. I just bought a new flute with my life savings. The instrument is truly a dream, but it also came with a price tag. I would like to develop a rapport with other musicians in the Southwest Ohio area, and apply to be on the sub list for some local orchestras. I am also applying for teaching positions. I would love to be hired as an adjunct college instructor, and reach out to high schools in the area, to gain flute students.

My professional goals are "cut out for me." As a flutist that specializes in contemporary music, there is lots of opportunity for innovation and research. My new flute was entirely handmade by Lev Levit, and is also a Kingma System. The instrument makes so many beautiful tone colors and sounds. The special key system has opened up an entirely new world of alternate fingerings and multiphonics for my music making. I also play on a Glissando headjoint. There is lots of exploring to be done, especially when employing both of these tools together. I will also be doing some traveling. I will return to NYC in mid May to walk at the NYU Commencement ceremony. In August, I will be studying with Kingma System specialists at the "Grolloo Flute Session 2." This will take place in Grolloo, The Netherlands. I've never been to Europe before, and I'm excited to work with faculty members such as Matthias Ziegler, and meet Eva Kingma.

I am also extremely happy to be so involved with The Flute View. The "Power of the Pen" is such a rewarding way to make a mark on the world of flute playing. I started writing three years ago, and have worked my way up to be hired as their newest staff member. I love finding stories, meeting people, and seeing their work in print on the site. The Flute Community is strong, and I love being able to help connect everyone in this social circle.

## **What has been your greatest joy in music? In life?**

I think my greatest joy in life and music is being able to create purposeful and emotional music. My artistic direction and my life go hand in hand. It is easy to get caught up in notes and rhythms, to the point where the music loses its passion. Music should always reflect real life events and concepts. I met so many different types of people in New York, and have encountered some intense situations. These life experiences have strengthened my music making.

A piece such as Berio's Sequenza is extremely difficult regarding notes and the rhythms, but the real joy in the piece is derived from the emotional content, hidden underneath the notation. The Sequenza's emotional content is rather lighthearted in nature. You can emulate these sounds by listening to a young woman laugh on the subway, or just by visiting in a bar filled with young people on the weekends. For a more serious piece of music, such as Fukushima's Mei, the emotional content is based around sadness and despair. The winters in New York are rough, and for a homeless person, these would be even more difficult. Imagine the gusts of wind passing through a ragged coat, and the feelings of isolation when a passerby ignores a homeless person.

I saw this every day, and it saddened me greatly. After one gains this kind of empathy, Mei no longer exists as a collection of dynamics and notes, and evolves into a piece of artistic expression.

### **What inspires you the most in life?**

This may sound a little cheesy, but I think life itself inspires me the most. I'm 24 years young, which means I've had lots of life experiences, but still have lots more to encounter in the coming years. I must always be looking for ways to employ my musical and nonmusical strengths, whilst still adapting my methods for doing so. I know that by choosing to advance my career in music, I will also need to overcome hurdles in my nonmusical life. Life is a balance, and finding this balance is a constant process.

As long as I am always willing to believe in my work, I believe that others will also believe in my work. I would rather play for a room of 50 people that love my music making, instead of a room of 5000, where only some of the people like my music making. I'm not much of a 'settler' when it comes to my life goals. Due to my willingness to be patient, I am generally given more positive outcomes in my end results.

### **What has been your greatest challenge?**

I think my greatest challenge lies in understanding and embracing the notion of "fate." There are times we can pour our hearts into a certain aspiration, and still end up failing. Instead of getting discouraged from our outcomes, we must be willing to reflect on our mistakes, and either try again, or explore a different path. Everything in our lives will happen for a reason, and we must be willing to feel positively about whatever situation comes our way.

My greatest challenge is occurring as I type this interview. Most recently, I was not accepted into any DMA programs. I had anticipated starting my third degree in the fall, but now I'm more or less an "open book" in my career and personal life's timeline. Instead of viewing this situation as failure, I remind myself that everything is happening for a reason. With my newfound freedom in the immediate future, I can dive into some music projects, and do them on my own terms. If I so choose, I can reapply for some DMA programs in the fall. I will use this time to create more competitive application materials, and establish financial independence.

Another recent challenge of mine has been learning to balance out my "day job" with my career goals. Since February, I have been working as a sales associate for an upscale women's retail store. My shifts last up to 8 hours at a time. It leaves my heels feeling bruised, and my shoulders aching. Interacting with customers is usually fun, but some of the shoppers are extremely irritable, or get angry when the company policies don't work in their favor. Some customers also leave huge messes of clothing in the fitting rooms, or will leave an item in the wrong section of the store. After a long day of grappling with people, it is harder to concentrate on my practicing. However, I continue to adjust to the physical and mental demands of the job. I'm hoping that I can phase out this job in the coming months, with something more directly in line with my interests.

### **What is your favorite piece of music and why?**

My favorite piece of music is probably Pierre Sancan's Sonatine. French composers from the mid 20th century wrote some truly beautiful music. This piece is jazzy, slightly atonal, and contains lots of beautiful melodies. I'm also rather fond of the sounds created when a "thick, crunchy" chord is played on the piano. The Sancan Sonatine contains all of these elements.

I think my interest in the piece can be found in my first years of flute playing. I used to love exploring the Internet, and read about different the different flute makers. I eventually stumbled

upon the Powell Flutes website. About 10 years ago, the music featured on their site's home page was the Sancan Sonatine. I found the composition incredibly beautiful, but had no idea what the title was, or who composed the work. I told myself "one day, I want to be good enough to play this piece!" A couple of years later, my first private flute teacher introduced me to Emmanuel Pahud, and suggested that I buy his CD, Paris. I bought the CD on iTunes, and began listening. Suddenly, I discovered that the Sonatine was on this album. Since the "mystery piece" was now discovered, I promised myself that I wanted to be good enough to play the Sonatine. I own the work, but still haven't performed it. One day soon, I will perform the piece, as to complete the goal I had set many years ago.

## **Can you give us 5 quirky, secret, fun, (don't think too much about this) hobbies or passions?**

1. Karaoke- Karaoke is a great activity for musician and non-musician friends to do together. I love going out for a night of Karaoke, in between all of my hours of studying more "serious" music. After a drink (or two), it's fun to pretend that I'm Liza Minelli, and croon out some bad pop tunes, with no pressure for musical perfection.
2. Cooking- I make a great brunch. Eggs are one of the most delicious and versatile foods on the planet. I will pair eggs with a menagerie of cheeses, meats, and breads, to create an endless array of breakfast sandwich options. I also cook lunches, dinners, and desserts, with whatever ingredients I have laying around my kitchen. In case you're curious, I have attracted boyfriends with my cooking abilities.
3. Fashion- I love dressing up. I consider fashion to be an extension of my vibrant and outgoing personality. A lot of my wardrobe is very brightly colored or patterned. I take pride in my large collection of colored shoes and colored pants. My favorite piece of clothing would be a pair of metallic gold leggings from American Apparel.
4. Comedy- Something the reader should know about me is that I'm very open with my sense of humor. I am usually found to be watching comedy shows on TV. Some of my favorite shows are Broad City, It's Always Sunny in Philadelphia, Arrested Development, and Parks and Recreation. Back when I lived in New York, I saw Amy Schumer as part of a studio audience. I think having women comedians on TV is extremely important, and am glad to see so many of them thriving in the present day. I've never tried doing standup comedy myself, but it may be fun to do, one day.
5. Heavy Metal- Heavy metal has been a musical interest of mine since high school. I love being able to explore the extreme boundaries of music. Most of these artists are very talented with both the technical and emotional aspects of music. I used to write for some metal blogs (Hellbound and Metal Army America). One of my favorite bands has an amazing flutist as their frontwoman. The band is called Blood Ceremony, and they are based out of Toronto. Metal shows are super fun, too. On several occasions, I've been kicked in the face during shows.

## **What 3 things would you offer as advice for a young flutist?**

1. **Don't let other kids in band try to bring you down.** Throughout my junior high and high school years, the fellow flutists in my section became jealous of my advancing music abilities. In seventh grade, I dealt with a girl in my section named Jenny. She had played flute for three years before I did, and became jealous when I placed first chair in band. Jenny told some other girls that they couldn't be friends with me, only because I had placed higher in band than her. As it would turn out, Jenny became preoccupied with other extracurricular activities, and dropped out of band by high school.

On the first day of high school band, two 11th graders kept telling me that I should play quieter. My private flute teacher at the time praised my tone and embouchure, so I found the 11th graders' new suggestions to be wrong. A couple weeks later, I placed second chair, and the 11th graders bitterly ceased giving me flute-playing advice.

Any flutist reading this has probably experienced similar issues in their younger years. Young people can be unfairly catty to each other. It is important to stay out of any sophomoric gossip, for the risk of making the drama worse. If a problem with harassment persists or worsens, talk to your band director, a trusted teacher, or your schools' counselors.

**2. You don't need money or a fancy education to get ahead in your musical abilities.** I grew up in a farming community, where most people did not pursue professions in the arts. In order to be competitive with other similar aged flutists, I had to carve my own path, without the help of other professional musicians. I found that the Internet provided me with numerous great resources as a beginner flutist. There are flute playing advice forums, Youtube recordings, and thousands of free and printable music scores. When I got older, I learned to value my scales and long tones. I learned to memorize these technical exercises. By the time I was 14, I became self-conscious of the fact that some flutists around my age had been playing their instruments for much longer than I had. I chose to hold my head up high, and work my butt off. I won a concerto competition at age 16, and played Frank Martin's Ballade with a professional orchestra. By the time I studied in my undergraduate institution, I placed in the top sections of my theory and aural skills classes, without ever having set foot in a class for those subjects. I was largely self-taught in these subjects, and my own internal work ethic only helped me continue to grow.

**3. You may do or say something dumb, and that's ok.** Both young and "old" people make mistakes in how they navigate their career aspirations. I'm 24 years old, and I'm still exploring this concept. You may be in a bad mood one day, and say something disrespectful to a music director or private lesson teacher. You also may end up making a catty comment to another member of the band, and hurting their feelings. Sometimes the tone of an email can come across as short tempered or sarcastic, and the recipient is offended. The key to surviving these unfortunate encounters is to apologize without reservations, and figure out how to regain that person's trust and respect. The music world is small, and respecting everyone in the music world is a certain way of rising to the top.

When I was 16, I failed to prepare all of the required repertoire for a competition. I didn't discover this error until 5 days before the recording was due. I frantically ordered the music, found a pianist, and obtained recording equipment. I recorded the piece, and sent it off with the rest of my prepared music. Lo and behold, I was still selected as a winner for the competition! In retrospect, I obviously should have read the competition flyer more thoroughly.

When you say or do something dumb, it is important to develop a sense of resilience. Instead of cowering in a corner over a past mistake, we must be willing to forgive ourselves, and use the encounter as a learning experience.

Soundcloud: <https://soundcloud.com/rachel-a-hacker>

# Stephen Clark CD Review

*Apr 1, 2016 by [The Flute View](#)*



[Stephen Clark](#), flute

Los Angeles Screen Orchestra and Chorus

Album Title: SoundTracked

Album Label: Voyage Records

BMPCD214

Pirates of the Caribbean (He's A Pirate) – Hans Zimmer

Lord of the Rings (In Dreams) – Howard Shore The Bourne Identity (Main Theme) – John Powell

Ladies in Lavender (Main Theme) – Nigel Hess

Braveheart (For the Love of a Princess/Freedom) – James Horner

James Bond (Main Theme) - Monty Norman

Out of Africa (Main Theme) – John Barry

Forrest Gump (Feather Theme) – Alan Silvestri

Flying Themes (Return to Neverland from Hook/Fawkes the Phoenix from Harry Potter and the

Chamber of Secrets/Flying Theme from E.T./Main Theme from Superman/Main Theme from

Star Wars) – John Williams

Gladiator (Now We Are Free) - Hans Zimmer

Stephen Clark's second solo album, SoundTracked, is a fun collection of arrangements of film music for flute. The selections, which were arranged and orchestrated by Adam Gubman, represent a wide range of movies. Older titles, such as Out of Africa, are included along with newer selections, such as Pirates of the Caribbean and Lord of the Rings. There is also a variety of moods represented throughout these selections, which keeps the listener engaged and really makes the recording seem over much too soon.

One of the more interesting arrangements weaves together "flying themes" from a variety of movies: Hook, Harry Potter and the Chamber of Secrets, E.T., Superman, and Star Wars. It's a

clever compilation of music sharing a common theme, and the seamless transition from one tune to the next makes it seem natural.

The highlight of the disc, however, is Clark's exquisite playing. He is a fantastically talented performer, able to carry a beautiful lyrical line and execute highly technical passages in a seemingly-effortless manner. His tone is rich and warm and is always a pleasure to hear. Overall, this is a fun album for the movie aficionado-flutist. It would also be a great recording for younger flute students, who might be inspired by some music beyond their typical experience with band, method books, and traditional solo flute literature.

-Tammy Evans Yonce, *The Flute View Magazine*

## Flutes by the Sea Bali & Cali Overview

*Apr 1, 2016 by [The Flute View](#)*



### **Flutes by the Sea 2016 California & Bali**

The ocean provides a wonderfully inspiring and relaxing backdrop for any creative spirit; we arose from the sea and it resonates within us still. I have always been attracted to the sea, and feel I am a sea creature who cannot be separated from my home for too long; it calls to me. This is why I created [Flutes by the Sea Masterclasses](#) in my home town of Half Moon Bay, CA. I wanted to attract fellow flute lovers and show them the power the energizing waves can exert over their creativity. Through the years, Flutes by the Sea Masterclass star teachers have included [Carol Wincenc](#) (Juilliard School), [Jill Felber](#) (UC Santa Barbara), Andrea "[Fluterscooter](#)" Fisher, [Alice K. Dade](#) (University of Missouri) and [Barbara Siesel](#).

### **Half Moon Bay Harmony--Flutes By The Sea July, 2016**

Last year, our FBTS whale watching expedition in Half Moon Bay / Monterey Bay was so successful that we have decided to make a repeat the journey this year for those who would like to get up close and personal with our cetacean friends, or who would simply like to hone their fluting skills in a spiritually rich setting. We are also very excited to have former Principal of the LA Philharmonic [Julien Beaudiment](#) as our featured Guest Artist. In addition, we have [Jane Rutter](#), Alice K. Dade, Andrea "Fluterscooter" Fisher and yours truly, [Viviana Guzman](#). The classes run from July 7 to 9 in the always beautiful Half Moon Bay, California, just a half hour from always

offbeat San Francisco. See [FlutesbytheSea.com](http://FlutesbytheSea.com) for full details and early-mermaid / merman discounts and full details of the events.

### **Balinese Beauty**

This year was expanded to include a seminar in Bali, Indonesia with Jane Rutter, Fluterscooter and myself rendezvousing with our students at that tranquil island in the west of the Pacific. Flutes by the Sea Bali started off with a session of swimming with the dolphins and coral reef snorkeling before the first note was played in flute class. Every day there was a different activity, from bathing at the breathtaking [Munduk Waterfall](#); visiting the Batur, Bratan and Agung Volcanos; feeding the monkeys at the top of the mountain; to feeding the tropical fish at the bottom of the ocean; petting snakes, iguanas, and rabbits; and visiting the tropical deer who live on Menjangan “Deer” Island. We also visiting Buddhist and Hindu Temples and saw numerous timeless and serene rice paddies. In the afternoon flute classes we covered topics from vibrato, tuning, building technique to phrasing, tapering and memorization. After our week long stay in our oceanfront hotel in Lovina, we moved to the artistic and now famous (due to the movie Eat, Pray, Love) town of Ubud. Here, Australian flute sensation Jane Rutter joined us and offered daily afternoon masterclasses focusing on the special phrasing and warm-up techniques that she learned from her French Conservatoire masters, Jean-Pierre Rampal and Alain Marion. The class finished with a special performance that we all took part in at the Jodie O’Shea Orphanage in Denpasar. The children are appreciative of music and quite lively, with the inner beauty that seems to be imbued in the Balinese and which is the real reason Bali is such a paradise on earth.





# Music of Hermeto Pascoal by Rebecca Kleinmann

*Apr 1, 2016 by [The Flute View](#)*



## **The Adventure and Expressions of Brazil's Music of Hermeto Pascoal**

by [Rebecca Kleinmann](#)

Picture a man who looks like a wizard with long white hair, a huge frizzy white beard and pale skin, writing music symbols directly on a wall with a marker, his nose practically touching the wall due to his blurry vision. He hums to himself as he works steadily, without referencing a musical instrument and without pause, as if writing a stream-of-consciousness letter. The notes and chord symbols almost look like a child's scribbles, but when musicians gather around to interpret his creation, a gorgeous melody with rich harmony emerges! This is one of the scenes from my trip to Brazil at Chacar Riacho Doce near Ubatuba, where I had the privilege of spending time with this wizard, Hermeto Pascoal and musicians inspired by him.

Hermeto Pascoal is one of my favorite composers, improvisers and inspirations of all time and across all genres of music. As an Albino born in Alagoas, Brazil (1936), he was unable to play or work outdoors, so spent his childhood indoors or under the shade of a tree practicing the accordion his father gave him. He became a multi-instrumentalist, composer, arranger and improviser. When I say multi-instrumentalist, I mean it! I have seen this genius play piano, flutes, drums, accordion, a glass of water, a bottle cap, and turn an audience into a musical instrument. This is a man who has chased pigs around on stage. You name it: Hermeto will turn it into music.

I can see why the musicality and compositions streaming from Hermeto's creativity captivated Jazz greats including Miles Davis. Hermeto performed with Miles and recorded on his album "Live Evil" in 1971, but rejected his offer to move to the US and join his band. Hermeto's melodies have a child-like, playful quality while harmonies whiz by with a complexity that could have stumped Wagner. The rhythms are rooted in diverse genres of Brazilian music including baio, choro, samba, and extending into odd meter expressions of Brazil's cultural music. Hermeto's improvisations are compositions themselves. When he improvises on any instrument, the music takes a journey into completely unexpected territory. His knowledge and technique are mind-blowing, and he uses them in support of his wild expression. It always seems as if he is telling a story through his solo.

I have been fascinated with Hermeto's music for years, so when I heard of an opportunity to spend a week at a workshop with him in Brazil, I did my best to get there. I sold a flute, arranged a fund-raising concert, sent off for a new Visa, and bought my ticket. The travel itself was an adventure! After getting stranded in Panama City, missing the only daily bus from Rio to my destination, and jumping on series of packed, sweaty local buses, I finally arrived at the workshop's remote location outside of Ubatuba just in time for dinner and happy to be greeted by many familiar faces.

...

It strikes me that Hermeto is at once genius, humble, hilarious, and kind. He is positive and encouraging in a way that brings out the best in musicians, throwing his hands up in the air and cheering when someone takes a solo. There are no expressive markings in his music because he wants musicians to express themselves. "We all have different blood running through our veins," he told me. His philosophy is that if you play a sour note you turn it into something beautiful with what you play next, an attitude similar to Miles Davis' quote "there are no wrong notes." Hermeto is constantly interacting with the world of sound. Sitting next to him in a car on the way to play our camp's concert for the city of Ubatuba, I noticed how when a car whooshed by he made a little buzzing sound, and was always making bird noises. "Tudo é Som" he says: "Everything is Sound."

I excitedly accepted an invitation from Hermeto and Aline to visit their home in Curitiba after the workshop. We played music and visited the town, everywhere greeted by smiles. We dined at their favorite Italian restaurant and where Hermeto had written several pieces music on the walls. Hermeto gave me two amazing Brazilian flutes and wrote two beautiful pieces of music for me: "Rebeca Bennvinda a Nossa Casa" (Rebecca, welcome to our home) and "Intuição Verdadeira é Assim" (Real intuition is like this).

Wow!

Then something awful happened. While taking me back to the bus station, still full from lunch and driving over a cobblestone road, I suddenly felt sick and threw up. Thankfully, I was able to quickly open the car door. I was horrified! Within seconds Hermeto began to tap out a Maracatu rhythm on the dashboard and sing a rhyme about my visit: "Rebecca chegou, Rebecca tocou, e Rebecca si vomitou..." (Rebecca arrived, Rebecca played, Rebecca vomited) Five improvised verses later, we were all laughing hysterically. A very uncomfortable moment was transformed by Hermeto's music and humor.

My trip rounded out in Rio where I had the luck to see more of Hermeto's musical progeny. I heard the Itibere Family Orchestra, an amazing group of young musicians who learn and perform music by ear, lead by Hermeto's long-time bass player. The next night it was Carlos Malta, incredible winds player and part of "O Grupo," for 11 years, joined by harmonica phenomenon Gabriel Grossi, and clarinet great Paulo Moura. I was able to see and hear the thread of lineage in musicality and attitude in the musicians Hermeto has influenced. They have in common cultural depth and outstanding virtuosity in service of a playful spirit. I am grateful to have witnessed a chapter in the legacy of this great artist.

- [Rebecca Kleinmann](#), originally published this article in 2010 for Soul Brasil Magazine thanks to Hermeto Pascoal, Jovino Santos Neto, and Dennis Broughton. The author, Rebecca Kleinmann, is a flutist, singer and composer based in Oakland, California with a twenty year professional career marked by diversity and improvisation. In the words of Latin Grammy Nominated pianist and composer, Jovino Santos Neto, "Rebecca plays flute with the passion of a flamenco dancer." An explorer at heart, she rockets and flows between genres, one day leading, The Rebecca Kleinmann Jazz Quartet, with pianist Alex Conde, bassist Gary Brown, and drummer Marlon Aldana, the next day performing with a Brazilian Choro ensemble, and then later that night jamming in flamenco juergas. Rebecca's international career has taken her to perform on stages in Argentina, Brazil, and Europe including the Melbourne's International Women in Jazz Festival, as well as being featured at the SF Jazz Center, the San Jose Jazz Festival, Yoshi's San Francisco, and the Oakland Paramount Theatre closer to home.

# Erik Ochsner Interview

*Apr 1, 2016 by [The Flute View](#)*



We caught up with flutist turned conductor, [Erik Ochsner](#). Here is his story.

## **B: Tell us about your early education on flute-- How did you get into flute?**

E: I grew up in rural Indiana, and had to drive 45 minutes each way to get to a college prep school. My mom used to listen to cassette tapes in the car, and my favorite was Jean Pierre Rampal. I started studying the piano at 6, so when at age 9 or 10, when I was in 5th grade, and it was time to pick a band instrument, the flute was the natural choice. I started with a teacher in my school, and eventually studied with 2 players from the Indianapolis Symphony, Phil Sample and Becky (Price) Arrensen.

## **B: Did you study flute in college? Where and with whom?**

E: When I started at Dartmouth College, I was overwhelmed with excitement for the performance opportunities. I played in the woodwind quintet, in the Dartmouth Symphony Orchestra, and also studied privately, but only for 1 year. It was in college when I started to study conducting seriously and became the Assistant Conductor of the Dartmouth Symphony Orchestra and was allowed to conduct a piece on each program when I was on campus.

## **B: When did you first think about studying conducting? Did you think that you would stop playing flute?**

E: Growing up, I had a very close family friend (sort of a godfather) who was a conductor. He just happened to be the Music Director of the Cincinnati Pops, and eventually the Indianapolis Pops! His name was Erich Kunzel. In high school, I was allowed to conduct some numbers with the pep band! Then at Dartmouth I really started studying scores with my teacher, Efrain Guigui. Eventually, Erich Kunzel suggested that I attend the Pierre Monteux School in Maine, where I was a conducting student, but also played in the orchestra. I really enjoyed playing, too. I also chose the piccolo parts! My most memorable concert there was probably Daphnis et Chloe, Dances of Galanta, Shostakovich Symphony No. 9, and an entire pops concert which Erich Kunzel conducted.

## **B: Tell us about your transition away from flute, and your conducting education.**

E: After I graduated from Dartmouth, I immediately moved to NYC and attended the Mannes College of Music focusing on ear training and dictation (which was not really emphasized at Dartmouth).

## **B: Tell us about your career today.**

E: In 2002, I was a student at the Oregon Bach Festival and that is where I met Tan Dun. I had already created SONOS Chamber Orchestra in NYC, and Tan Dun saw me conduct in Oregon, and then also some tapes from my SONOS concerts back in NYC. He was looking for a new assistant; I was hired and I moved to Amsterdam where I was the Music Director conducting 5 weeks of rehearsals for the world premiere of his new opera "Tea." We did all of the rehearsals there in Amsterdam and then as a company flew to Tokyo where we performed the world premiere in Suntory Hall. After many years of working with Tan Dun, I eventually started working with Howard Shore and his film scores to the Lord of the Rings. I really saw myself going into opera conducting - since I love languages, drama, music, singing, orchestra, etc etc. It's the ultimate combination of all of the arts in my opinion, and it's a collaborative art, which I greatly admire. I speak French, German and Italian quite well. I also have working knowledge and a few words in Russian, Chinese, Japanese and Finnish.

Today, I am Music Director of the SONOS CHamber Orchestra, Artistic Director of the Dranoff International 2 Piano Foundation (Miami) and a freelance orchestra conductor. My niche has developed to be a Live to Projection film conductor; We project the complete film in high definition over the symphony orchestra; the sound effects and dialogue are heard as usual, and then we perform the complete soundtrack live synchronized to the film! I have conducted Lord of the Rings, Pirates of The Caribbean, Star Trek (2009), Star Trek Into Darkness, Back to the Future and soon E.T.!

## **B: Tell us some career highlights, and about your upcoming engagements.**

E: I remember the first time I was conducting Tea in Amsterdam in a full dress rehearsal and I was the maestro in the pit, that was memorable. I have also conducted two concerts in Krakow, Poland, where the audience was 10,000: Pixar in Concert and Disney's Frozen. WOW! I was also an "assistant" back in 1987 in a 500 year old border castle in the middle of Finland where they performed Aida, Taikahuilu (Magic Flute in Finnish), The King Goes Forth to France, Carmen (in Estonian), Khovanshchina by Mussorgsky, and then a joint performance of Mahler 8! That was a summer to remember. Or another one: in 1989 I sang with the Boston University Tanglewood Institute Young Artists Vocal program, and on July 14, 1989, we sang La Marseillaise with the BSO, Jesseye Norman, Seiji Ozawa, and the Boston Symphony Orchestra in front of 15,000 people!!!

Upcoming: I will return to the St. Louis Symphony to conduct E.T. I'll be coaching some conservatory students in China in April and then in May, my SONOS Chamber Orchestra commissioned a new Concerto for Two Pianos and Orchestra by Swedish composer Fredrik Sixten and we will premiere that at Merkin Concert hall. In December 2016, I will conduct a concert of all Star Wars music with the National Arts Centre Orchestra in Ottawa, Canada.

## **B: Do you ever miss playing flute?**

E: I do miss playing the flute and piccolo! Sometimes when SONOS is hired to play for a cocktail party - I'll go ahead and play and just not pay myself, thus raising more money for SONOS!

## **B: What advice would you give to aspiring flutist/conductors?**

E: If you don't dream, nothing will happen. So keep dreaming ALWAYS! Go to concerts, follow along with scores to the pieces. Expand your repertoire. Remember to be humble, arrogance will not get you anywhere fast. Remember to train your ears as much as your fingers: dictation, ear training and solfege are VITAL to being a good player.

## **B: Is there is something you would like to add?**

E: I also have a strong theater background, so when I was not playing in the orchestra pit for a high school musical, I was probably designing the lights, and oftentimes singing on stage too! I love red wine and collect REQUIEM recordings!!

# Jennifer Borkowski CD Review

*Apr 1, 2016 by [The Flute View](#)*



Composed by [Jennifer Borkowski](#)

Jennifer Borkowski's new CD "Composed" for solo flute and flute and electronics is a multi-pieced meditation on nature, peace, and the ocean. The album includes standards such as Syrinx and Marin Marias's La Folia variations as well as two works by Borkowski and two by Shirish Korde for flute and electronics.

Each piece on the album has been chosen to help describe either an experience of place, feeling, or cultures and they all do evoke a calm and meditative state.

In the recording of Debussy's Syrinx for example Borkowski tells us: "I approached Syrinx like watching watercolor disperse when dropped onto a wet surface, only then deciding what color to use next". In "The Calm Yet Constant Change Along the Shoreline" a layered improvisation done with a Flashback X4 loop and delay electric guitar pedal evokes the ever changing shoreline at the edge of the sea. The piece is evocative, beautiful and calming.

Listening to this album I thought about a conundrum that always puzzles me about the difference between recording and performing. We practice a piece to learn it well, plan our phrasing and we hope, during performance for spontaneity and divine inspiration! When we record we often plan down to the last detail as it becomes a record of our artistry. In this album Jennifer has beautifully planned her phrasing and ideas even in her improvised original works. The album is well played, peaceful and meditative and I love that she created an album of disparate pieces that have a musical focus and theme.

Borkowski lives in Vienna, Austria and has written extensively on the physical demands of performing experimental music.

[www.JenniferBorkowski.com](http://www.JenniferBorkowski.com)

Recorded by Ravello Records (a PARMA recordings company)

[www.ravellorerecords.com](http://www.ravellorerecords.com)

-Barbara Siesel, *The Flute View*

## PLAY as Antidote to Challenges

*Apr 1, 2016 by [The Flute View](#)*



### **"Play" as an antidote to challenges, by Barbara Siesel**

What does the word "Play" mean? Here are a few definitions from the American Heritage Dictionary: To occupy oneself in amusement, to take part in a game, to perform on a musical instrument, to act or perform in a dramatic production ( a play). These are but a few of the many definitions for the word play in the dictionary.

When we describe ourselves to others we often say, "I play the flute". We say, "I heard her playing the flute" or "She plays the flute very well". We use the word play to define what we do! It implies that what we are doing is fun and enjoyable, we play for a living!!! But how do we describe ourselves when we are creating our entrepreneurial business? Do we think of it as

“working”? We have to write business plans, reach out to people who may not know a lot about our field of expertise, we might have to take a financial risk, or learn how to write a grant proposal. We may have to really leave our comfort zone in order to realize our new dream. And we might even fail in the beginning!!

There are other definitions of the word play that might be useful as we engage in our new endeavor. Think about the definition “take part in a game”. Maybe a way to approach a new challenge is to consider it a big game or puzzle (which is sometimes a game). Instead of feeling the weight of work – which can sometimes have a negative or draining connotation for some people—think of writing a business plan or learning a new field of expertise as a game. You have to figure out how to play that particular game, using the rules and language that people who play that game use in order to win the game or figure out the puzzle!! And when the challenge of speaking to someone about your work who knows little about your business, when you have to make your “pitch” or recite your elevator speech, think about this definition of play—“to act or perform in a dramatic production!” Think of your pitch or presentation as a dramatic production and that you have to learn your lines in order to get your point across, the way an actor in a play takes on the role of his or her character.

Sometimes our new idea fails, or we fail in the beginning as we are learning the new game! Perhaps another definition of the word play will help us deal with the difficulties of failure—try this definition “to occupy oneself in amusement”. When you experience a failure around your new project or idea, make a celebration, bring yourself a bouquet of flowers, have a party with your colleagues!! “Why” you ask, “should I do such a thing, don’t we save celebrations for big successes?” Many successful companies regularly celebrate failures since the play of the party can help free up new thinking and open colleagues up for conversation, and the ability to accept criticism more easily. Play helps the group to move on, the play turns out to be therapeutic (and fun too)!

So as you encounter challenges in your business, flute career (or life) think about the word “play” and how, play can help you figure things out, whether it’s your flute playing, your business, your failure, your fears. Think – “now I’m playing again !!”

## 21st Century Connections

*Apr 1, 2016 by [The Flute View](#)*



## **21st Century Connections by [Lindsay Bryden](#)**

The 21st century has seen many exciting developments in its short 15 years. The new generation of flutists has grown up with extended techniques, modern music is at a pivotal time between experimental and contemporary classical, and conservatories are filled to the brim with outstanding pedagogues closely connected to those who propelled the legacy of the flute in the mid-20th century. However, the greatest achievement of the 21st century is the advancement of technology and the worldwide web.

Through social media, musicians have direct access to audiences, colleagues and teachers. It is easy to advertise performances and self-promote through the online sharing of recordings and compositions. With the right marketing, people can get a multitude of followers on websites like Twitter or Facebook. This means thousands of potential listeners who can share these promotions through their own accounts. Online networking also gives the ability to message friends and colleagues directly to organise rehearsals, initiate collaborations, and contact composers to commission pieces, adding to the repertoire.

Social media isn't simply for aspiring professionals; this platform is key in the lives of famous performers, orchestras, professors, composers and conductors. These websites are most commonly used for posting recordings and videos, advertising concerts, and sharing information on masterclasses, courses and teaching philosophies. YouTube is the most well known website besides Google. Since it was first activated in February 2005, it has attracted millions of hits per year. Professors frequently tell students to go on YouTube to listen to repertoire they are learning, and is the go-to source for watching orchestral performances when preparing for auditions. It is used for promoting personal recordings and seeking criticism from the online community. Videos of masterclasses or instructional material on new techniques are readily available, allowing flutists to learn even when not undertaking studies.

Applications such as Skype and FaceTime, created for keeping relationships alive across the globe, are useful to the modern-day flutist. They enable connecting with potential ensemble partners, job interviews for teaching positions, and – when coupled with the right microphone – orchestra auditions. Consultation lessons with professors at conservatories of interest can now happen trans-continently without paying an exorbitant amount for flights.

With online sources like the International Music Score Library Project (IMSLP), flutists have free access to sheet music that are out of copyright. Getting scores for courses, auditions and orchestral work through sites like this means flutists can properly prepare for any situation. IMSLP is great for practicing repertoire that is difficult to purchase in the flesh.

Other children of modern technology are online listening libraries like Naxos and Spotify. These resources are perfect for comparing recordings, ideas on interpretation, tempo indications and sound quality. This helps when learning new pieces and deciding what kind of repertoire to explore next. Like YouTube, these are used for listening to full orchestrations in preparation of auditions or rehearsals and listening to the recordings of pedagogues.

Search engines like Google are used daily in all facets of life, whether it be new recipes or looking for information on the flute. It is used for researching masterclasses, job openings in orchestras and ensembles, teaching positions and college auditions. Flutists are now able to better prepare for auditions by finding information about orchestra members, conductors, repertoire preferences, and performance and recording history. They can study local culture and language, and know if they would want to live where the job is available.

The millennial generation will never understand the not-so-distant past of isolation and not being constantly attached to people via email or mobile phone. Growing up with the internet and talking with friends and family at the touch of a button, people from the '90s are fortunate. I've had one experience in particular that showcases how lucky I am that it happened in 2012, and not 1992.



I was in the Netherlands for the first time going to a course run by Emily Beynon of the Royal Concertgebouw orchestra. It was supposed to be easy: get a train from Schipol, ride for a few hours, get picked up from the station by a shuttle and be brought to the course location. I didn't understand the Dutch signage in the station, however, and it wasn't until 3 hours later that I discovered I had boarded a train in the opposite direction. I was stranded on the other side of the country, and in a panic I got on Whatsapp, messaging my mom in Atlantic Canada, begging her to call me. She jumped in the car with her cell phone and laptop, and immediately drove to where she could access the internet – the marina across the lake. We talked on the phone while she used Google to find my location, brought up train schedules, then emailed me directions to get back on the right track. Had it been 20 years earlier, I'd have been trapped on the border of a country where I didn't speak the language, not knowing how to get to where I was supposed to go or contact anyone. I now look back on this day with a kind of dry humour, but can only imagine how awful it could have been if not for modern technology.

While there have been a great number of advances directly in the flute world, the evolution of modern technology has been the development of the century. Never before has so much information been right at our fingertips thanks to the likes of YouTube and IMSLP. Never before have communications and advertising been so simple with Twitter and Facebook. And, finally, never before has the world seemed so small and easy to conquer.

[Lindsay Bryden](#) is a professional freelance flutist based in London, UK. An avid chamber and orchestral musician, she has served as principal of Orchestra Vitae, Ensemble Lunaire, the London Beethoven Project, Orchestre de la francophonie and YOA Orchestra of the Americas. Lindsay is active in recording for new composers and is a frequent collaborator in chamber music projects. As a soloist, she has performed in such outstanding venues as the National Arts Centre in Ottawa, St Martin in the Fields and the Royal Albert Hall's Elgar Room, and in such festivals as Music and Beyond in Ottawa, Spitalfields in London and Vianden in Luxembourg.