

# The Flute View

JUNE 2016

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# Social Impact Entrepreneurship: An Interview with Kaori Fujii

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



I mentioned last month that I would be writing about **social entrepreneurship**, and I thought that an interview with a musical social entrepreneur who I admire very much would give you a clear sense of the definition of social entrepreneurship and might inspire you to try yourself.

Below is a definition of social entrepreneurship from the [Ashoka Foundation](#):

## ***What is a Social Entrepreneur?***

*Over the past two decades, the citizen sector has discovered what the business sector learned long ago: There is nothing as powerful as a new idea in the hands of a first-class entrepreneur.*

*Social entrepreneurs are individuals with innovative solutions to society's most pressing social problems. They are ambitious and persistent, tackling major social issues and offering new ideas for wide-scale change.*

*Rather than leaving societal needs to the government or business sectors, social entrepreneurs find what is not working and solve the problem by changing the system, spreading the solution, and persuading entire societies to move in different directions.*

*Social entrepreneurs often seem to be possessed by their ideas, committing their lives to changing the direction of their field. They are visionaries, but also realists, and are ultimately concerned with the practical implementation of their vision above all else.*



*Social entrepreneurs present user-friendly, understandable, and ethical ideas that engage widespread support in order to maximize the number of citizens that will stand up, seize their idea, and implement it. Leading social entrepreneurs are mass recruiters of local changemakers— role models proving that citizens who channel their ideas into action can do almost anything.*

Flutist [Kaori Fujii](#) is a fine example of a social entrepreneur. Her project [Music Beyond](#) exemplifies all of the values outlined above that define a social entrepreneur. She's at the beginning of her journey but I am sure she will have an impact (she already has) and will reach her goals.

Read what she has to say below!!!



Kaori Fujii--Photo by John Abbott

### **1) Tell us about yourself.**

My name is Kaori Fujii. I am a flutist and the founding president of Music Beyond.

I've studied in Japan and in Germany with amazing teachers like Paul Meisen, Jean-Claude Gerard, Jeanne Baxtresser, Aurele Nicolet, and Sir James Galway. As a soloist, I have been fortunate to have the opportunity to perform and record with many fantastic musicians in wonderful venues in the USA, Japan, Europe, South/Central America and Australia.

And now I am happy to say that Central Africa is also added to the list!

### **2) What is Music Beyond?**

Music Beyond is a nonprofit organization that provides a music teacher training program to existing classical musicians in countries and areas where there are few local training resources.

Currently, we are working with the woodwind musicians of a self-taught orchestra, the only orchestra in Central Africa, called the Kimbanguist Symphony Orchestra, based in Kinshasa - the capital city of the Democratic Republic of the Congo.

### **3) What inspired you to create this project?**

A little over 2 years ago, I was invited to speak and perform at a multi-professional conference here in New York City. There I met a group of incredibly successful people from different professions who were using their skills and talent to make a positive impact in the world. It was a shock to my system and a huge wake up call for me. I began wondering if there is anything I can do as a musician outside of concert halls and recording studios to make even the smallest of real difference. I realized that one thing I always had was great teachers and mentors, and these teachers made me who I am today, not only as a flutist but also as a human being. I thought maybe I can find a way to start paying it forward to people who don't have access to any music education.

### **4) What kind of social impact are you hoping to have?**

In the development sector, much of the focus has been clean water, basic sanitation and infrastructure (for decades). While these are still ongoing and absolutely essential, "quality education" and "prosperity" are now coming into the mix.

I just heard a story about people in a refugee camp on BBC radio and a quote from a young girl stuck with me. "Refugee camps provide basic water and sanitation, but they don't provide resources nor a space for us to flourish."

The wish to flourish, the wish to find fulfillment and a sense of achievement, these are also very natural and essential needs for human beings.

And that is exactly what I would like to help provide by empowering musicians, no matter how small and time consuming it might be.



Kaori Fujii

**5) Can you tell us about some of the obstacles you've encountered? And ways you've overcome the obstacles?**

Working in DR Congo is tricky. Because of years of civil wars, ongoing conflicts and political corruption, everyone knows that things can go from flash to bang in a Nano second. Their history and their fear often prevent people from thinking anything long term. In a country where most people don't have the luxury of thinking beyond the next meal for their families, it is sometimes challenging to introduce the idea of setting long-term goals. But after almost 2 years of working with the same group of musicians, they trust me and believe in my messages much, much more. It just takes extra time. The key for me is to understand where they are coming from, and be compassionate and be patient.

Another obstacle is logistics, as it is a city where unrest and violence can happen often. Therefore a set "schedule" hardly ever works, because of sudden lockdowns. I have a clear goal and prepare 150% going in, but then it is important to be flexible once I get there.

**6) Tell us about some current positive impact on the lives of the musicians you are helping.**

What they tell me often is that through the orchestra and our program, they are not only learning how to play the instrument but building courage and confidence to find their own paths in life.

One of the flutists Josephine has an illness in her back. Her doctor told her that she needs surgery but in order to have this particular surgery, she would have to go to South Africa. She doesn't have the means to go there so she is suffering through pain. When I first started to teach in Kinshasa, she would stay for about 15-20 minutes, but then she had to leave because of the pain. But, I realized that she is now often the first one to arrive in the morning and stays the entire day! I asked her about her health recently and she said, "I always found music to be the most healing thing, and more I study with you, I realize that I can actually forget the pain. So, thank you for coming here. You are not only teaching us music, you are helping me and many others get back on track with our lives!" I almost cried!

**7) In what ways do you think musical entrepreneurs can advocate for social change?**

As I said in the answer to the question 4), sense of achievement and sense of fulfillment are natural human needs in order to flourish and prosper. And I do believe musical entrepreneurs can play a big role in that flourishing. Remember, this is not only an issue in developing countries, but also in our neighborhoods.

**8) Tell us about your most recent fundraising gala, how do you organize a gala?**

We held our second annual gala on May 19th, and thankfully over 60 people joined and we raised a little over \$5000 including online donations from people who couldn't make it to the gala.

Organizing a gala is an incredibly time consuming task. You start with the budget, then you find a venue, set the date, set up a gala website, set up a ticketing site, find a caterer, find volunteer workers, secure silent auction items, decide on the program, design flyers and program, reach out to ALL of your friends and families multiple times, be extremely loud on social media the entire time, etc etc etc..... It is really never ending. (You have no idea how many times I cried alone in frustration!) But in the end, when you see a room full of people coming to support your

cause and all having a good time.. It gives you so much satisfaction, courage and new determination to move forward!



Kaori Fujii at the 2016 Music Beyond Gala

### **9) Where do you see Music Beyond in 1 year? In 5 years?**

In one year's time, Music Beyond will still be in DRC. I am hoping to continue to partner with local organizations/schools/and diplomatic communities to give the musicians more performance opportunities and teaching opportunities, so that they are ready to "graduate" and be on their own, to become not only good musicians and teachers, but also strong mentors and community leaders for the next generation!

Two new projects I would like to accomplish in particular would be;

- 1) Send a technician who can come to fix their broken instruments and teach them basic ways to fix their own instruments.
- 2) Start an all-female chamber group! Women tend to be shy than men in DRC. I believe showcasing their talent to the community would not only boost their confidence levels, but also send a positive message to the community.

In 5 years time, I hope to expand to more countries, and invite guest teachers to make a positive difference to bigger groups of musicians. Having said that, Music Beyond's goal always is "quality education", therefore we will always take small steps but go deeper. The core belief of Music Beyond is to create sustaining positive communities by making a difference to individuals and subsequently the individuals they teach through the power of music!

### **10) What advice would you give to a fellow flutist who wants to start a social impact project?**

Research, research, research. Find out what they want and what they need, and find a way to connect the two. Research is not only on google from the comfort of your home, but also to go out

there, learn from the people/community you are interested in working with. Don't assume anything, and listen to what they have to say.

And most importantly, always be humble. Don't start a project with the idea of "I will save you/the community". You are going there to "assist" by using your skills, talent and resources, not to "save". To me, that is the single most important thing to always keep in mind in order to have a real social impact without making the project become self-serving.

Know that it will take time. Know that road is challenging. But also know that there are many supporters around you (whether you know them well or not) and don't be afraid to reach out and ask for help.

Then..... Believe in your mission and go for it!!!

## Luke Penella: Padding Techniques (Video Interview)

*Jun 2, 2016 by [The Flute View](#)*



Flute View Staff Member Rachel Hacker interviews [Weissman Music Studio](#) instrument repair technician Luke Penella.

They discuss all of the numerous types of padding available for different types of flutes!!

Footage filmed at Weissman Music's repair studio in Lower Manhattan, New York City, on May 16th, 2016.

Video link:

<https://www.youtube.com/watch?v=V-FHPcWEyyw>

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# Anna Garzuly Wahlgren: Artist Interview

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



[Anna Garzuly Wahlgren](#) is the Associate Principal Flutist of the Gewandhaus Orchestra in Leipzig, Germany and Principal Flute of the Quintessenz Ensemble. Prior to joining the orchestra in December 1995, she studied at the Akademie für Musik in Budapest with Lóránt Kovács and the Hochschule für Musik in München with Paul Meisen. She also earned an MM degree from the Manhattan School of Music as a student of Jeanne Baxtresser. She has won numerous prizes at international competitions such as those in Scheveningen, Kobe, Budapest and Geneva. Anna Garzuly is much in demand as a soloist, teacher and as a competition judge.

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## Can you give us 5 career highlights?

- Concert with the Gustav Mahler Youth Orchestra at the Proms in London under Claudio Abbado
- 1992 my first prize in an International Competiton, in Markneukirchen
- Getting my job at the Gewandhausorchester the day before my birthday
- Playing Mahler 8th Symphonie with Riccardo Chailly
- Just having out our new Quintessenz CD of my Flute Ensemble, celebrating our 20th Anniversary

## How about 3 pivotal moments that were essential to creating the artist that you've become?

- The first moment was on a concert in Budapest at the Academy, where my Grandpa took me. I sat behind the harp and was in awe with the beauty of the sound of the orchestra. That was the moment I decided, I want to play an instrument.
- The second moment was after playing hooky and not going to music school for my flute lessons, because I was sooooo bored of practicing ( 9 years old). It came out, I got trouble at home, and had to decide for myself, do I want to go on or not? I couldn't say no, I loved to play



music, I just hated the boring long notes....so my teacher put me in a lot of chamber music and saved my love for making music.

- The moment I played St. Matthew-Passion in Leipzig at Bach's Church, the St. Thomas; behind me, the little boys wonderful soprano, down there, Bach in his grave - and all around me, the most beautiful and overwhelming music.

### **Do you teach? Masterclasses? What do you like best about teaching?**

I teach Masterclasses, privately at the Orchestra Academy of the Gewandhaus Orchestra, and am teaching Orchestral Studies at the Frankfurt Hochschule. I love to help flutists to unfold they abilities and possibilities, opening up new doors, new ways of thinking. Trying to find the way to help individually, and watch how a bud opens and starts to blossom.

### **What do you like best about performing?**

I like the special and rare moments, creating a grabbing emotion, that touches the heart of the audience and mine at the same moment; the goosebumps moments, and the holding of the breath in the air, things you can not record.

### **CD releases?**

Six CDs with my Leipzig Flute Ensemble, Quinteesenz - the newest, "Incantations" is just out!

My Solo CD is called Visions. I have many orchestral recordings with the Gewandhaus Orchestra under conductors such as, Kurt Masur, Herbert Bloomstedt and Riccardo Chailly.

### **What does your schedule look like for the next 6 months?**

We are playing our last concert with the Gewandhaus Orchestra on the 3rd of July. Until then, I have Wagner's Ring, Mahler's 3rd Symphony among others. I am teaching in Frankfurt also until the 3rd - and then, at last, the well deserved holidays in Hungary and Sweden! Lady Galway invited me to the Galway-Festival in Weggis/ Switzerland in July, where I will play a concert and teach. In August we start with an Orchestra tour through Europe and have some Quintessenz concerts coming up. On the 6th of November we celebrate our 20th Anniverary with a big concert at the Gewandhaus in Leipzig, "Quinteseenz and Friends"



Anna Garzuly Wahlgren

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

My personal goals are having a happy and healthy family, we are five. Professionally I plan to teach more.

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

My children.

**What has been your greatest challenge?**

To learn that music can not be judged fairly, because it is not math or sports - and tastes are different, we have to accept and respect it.

**Who were your music mentors, and what did you learn from them?**

In Budapest Lóránt Kovács - I learned a lot of literature and how to play virtuosos.

In Munich Paul Meisen - I learned how to stand to my musical ideas, how to balance my resources for physical and mental stress

In New York Jeanne Baxtresser - I learned to control my skills and emotions to be free for the inspired and creative moment on the stage.

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

Gardening, Movies, Scooter, Sightreading, Ping-pong

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

Play a lot!

Party a lot!

Stay always curious!

# The Aware Flutist: Roundtable Discussion with Lisa Garner Santa, Amy Porter, Jolene Harju, and Susan Fain

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



By Claire Howard

When performing or practicing, our minds are active: scanning the music, remembering phrasings and dynamics, counting rhythmic pulses, and analyzing the sound we're producing. Oftentimes, the mechanism through which these beautiful sound is happening--our body--is forgotten. Body awareness and conditioning are quickly growing fields in the music world. In addition to preventing performance-related injuries, paying attention to the body during practice sessions and performances has aided many flutists in achieving a more authentic, more expressive sound. Many methods exist to aid us in our search for body awareness. The experts interviewed for this article are all flute players who have found various ways to aid their performance and reduce tension in their bodies.

## **How did you become interested in your field? When did it become a large part of your life?**

[Jolene Harju](#) (JH): My interest in Body Mapping and musicians' wellness began when I was first introduced to the Alexander Technique at Gary Schocker's master class in 2009. I knew very little about it before this point, so this class was my first opportunity to see the principles applied to flute playing and teaching. One of the most memorable, "a-ha" moments while playing for Mr. Schocker was when he instructed me to "release the back of my head." When I allowed myself to release the extra tension, playing instantly became easier. After that, I was thrilled to learn more about how the entire body is involved in playing, and how effortless playing could be.

[Lisa Garner-Santa](#) (LGS): I came to yoga initially as a way to rehabilitate from a c-section.

[Susan Fain](#) (SF): To be honest, I knew nothing about physical therapy until I saw a brochure laying on a table at TAMU where I was registering for my third year of college. I liked the idea of helping people and

having a job that would keep me active. At the time, PT school was just the senior year of college. I gleefully dropped organic chemistry and biochemistry, and added the easier prerequisites I needed to apply to PT school. Now it's a doctoral degree; I was lucky.

### **How are you certified in your field? When did you become certified?**

**JH:** Although I am not certified, I am interested in becoming certified to teach Body Mapping courses by becoming a certified Andover Educator.

**LGS:** I am a Kripalu Professional Yoga Teacher E-RYT500. I graduated with 200hr training in 2006 and 500hr training in 2010.

**SF:** I am licensed in Texas and Oklahoma as a physical therapist. I earned my DMA in flute performance at the University of Oklahoma. Then came the switch to PT.

**Amy Porter (AP):** I have a BM (1986) and MM (1987) from Juilliard. [As far as exercise goes,] I just train with a trainer. No cross-fit. No marathons, no certification. I just work out.



Amy Porter-- Photo by Kristin Hoebermann

### **How do you incorporate your specialty into your personal flute practice? Is it a part of your daily warm-up, a tool to reach for when you are having difficulty with a passage, or is it exclusively outside of the practice room?**

**JH:** I like to begin warming up by reminding myself of balance and feeling the natural rhythm of breathing, often while lying on the floor. Spending time observing the movements of breath while releasing tension always brings about a calmness that makes playing easier. As I play my first notes, my thoughts are on observing the body and how it feels to play that day. Accepting whatever comes out during the warm-up is one of the most important steps, and also one of the most difficult in such a competitive, perfection-oriented field.

**LGS:** Yoga in the west is primarily associated with posture practice. The most useful definition of yoga in my life has been the one of Patanjali: Yoga is channeling the thought waves of the mind. In this sense, yoga is a part of every aspect of my musical practice as well as my daily life. Our culture of cell phones and social media is constantly drawing our attention outwards. The tendency is to become easily distracted and



for judgments of the past or anxiety about the future to dominate. Yoga is the practice of directing thought, energy, and emotion, utilizing intention and conscious action, including the use of the breath. In this way, the practice of yoga is potentially in every moment.

**SF:** My PT sensibilities always color my flute playing. During masterclasses throughout my university training, I always looked at players through the eyes of physical therapy. It just seemed to me that so much could be improved prior to any note being played. Posture, movement, balancing the flute, tension in the hands, etc. can be real barriers for players and keep them from reaching their potential.

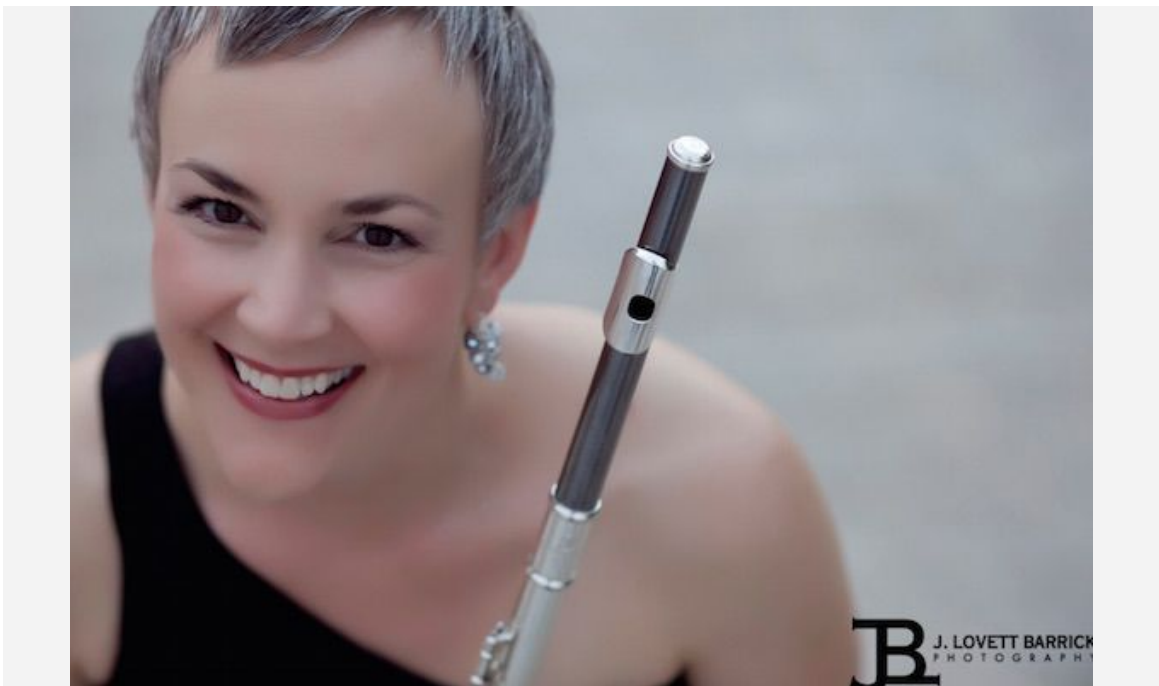
**AP:** I have a personal trainer and a stylist. They both ask me to stay healthy, fit and train in a variety of ways so I can stay healthy on tour and at school.

## **How has being well-versed in this field effected your studio, ensembles, or teaching?**

**JH:** One of my main focuses in teaching is cultivating awareness in my students. When students are able to observe how their body moves, responds to difficult passages, or how their thoughts can help and hinder playing, they can take control of their playing and progress. During lessons, I ask questions as an awareness aid, which offers students questions they can ask themselves when they're practicing on their own. I also find that shifting the focus onto experimenting with different mirco-movements removes the pressure of playing perfectly in a lesson. My favorite thing about making subtle changes in the body while playing is that it often leads to an instant improvement, which is always exciting for me and my students!

**LGS:** You could easily say that the practice of music, is the practice of yoga. It teaches us to be present, to listen, and to become aware of habitual patterns on all levels, and to intentionally create change. Once we break out of habitual patterning, we have an infinite palate of musical color, shape, and contour available to us.

**AP:** I teach better because when I work out. I want to complain and stall - reminding myself of a flute student. So now I can relate!



Lisa Garner Santa

## **What do you find to be the most beneficial posture/exercise/strategy to aid your playing?**

**JH:** One of the core concepts in Body Mapping is “Balance,” and the places of balance in the body. While in balance, muscles tend to grip less, making breathing and resonance easier. Similarly, I find that staying grounded with my feet on the floor while floating the body upwards brings about the same ease of playing, especially when playing at a soft dynamic in the upper register.

**LGS:** It’s as simple as taking a single deep breath.

**SF:** When writing my dissertation, I came to the conclusion that setting up the flute with the right end forward and slightly down, and turning the head 45 degrees to the left is the best way to play. The elbows are down, left hand/arm under the flute, right pinky gently curved. All this puts the body as close to normal as possible. It is my conclusion that turning your head left is easier on the neck than tilting the head to the right over the long haul.

**AP:** Running.

## **What do you think is the greatest physical struggle we face as flute players? How can we combat that with your specialty?**

**JH:** Flutists have a difficult task in playing a side-facing instrument. There are many philosophies of where to put the elbows, how much do we angle up, down, forwards, backwards, positioning the right hand... We’re prone to neck pain, shoulder pain, and arm pain, so body awareness is an important topic. Through studying with different body-minded teachers, I’ve found a common theme is starting with the body in a neutral, natural place of balance, then bringing the flute to your face, rather than adjusting your body to meet the flute.

**LGS:** I think the greatest struggle is perhaps the physical asymmetry involved in holding the instrument. Awareness of that asymmetry is paramount to releasing unnecessary tension. What am I engaging that doesn’t need to be engaged?

**SF:** My research, limited as it was, showed that the biggest problem is neck pain. Combined with cellphone and computer use, this is not surprising. To combat this: upper chest, shoulder, and arm stretching, upper back strengthening. For women, we need to address the T1/C7 junction, that bump at the base of the spine of your neck. It gets stiff and starts our slow crumple forward as we age. We need to get outside (for the sunshine), avoid dairy products and do strengthening exercises to combat osteoporosis.

**AP:** Air intake and usage. Cardio. Cardio. Cardio.



Susan Fain

**If you'd like, please share an example of a meaningful or breakthrough moment you've had with music and your specialty.**

**JH:** After several Body Mapping lessons during my summer of intensive study, my approach to breathing changed, and I learned the importance of rib movement and maintaining a natural expansiveness to allow both support and increase breath capacity. After learning this concept, I was able to make the difficult breath marks in Mendelssohn's Scherzo from A Midsummer Night's Dream excerpt for the first time!

**SF:** It happened early on and was when I decided to change my dissertation topic from a "dead white guy" (little known European composer) to the physical problems of flute players. I was sitting in my study at home, practicing. It occurred to me that I used to know why the 3rd and 4th fingers don't work as independently as the others. I remember calling up Pat [George] and brainstorming with her. Should I change my topic to something more practical? Like functional anatomy for flutists? She was all for it. It was a real "ah ha" moment.

**What is your philosophy about holistic flute playing?**

**JH:** I've found that utilizing techniques that encourage the body to work together as a whole in an efficient way can help unlock ease in playing, putting you in a position to be open to listen to the piece, engaging and experiencing each moment, and express the heart of the music without limitations. Engaging, communicating, and connecting with people is at the core of musicianship, and applying concepts that prevent stress and difficulty for the performer can promote artistry.

**LGS:** Allow for an awareness and integration of the whole flutist – physically, mentally, and emotionally.

**SF:** I'm a pretty practical and somewhat skeptical person. I respond well to anatomical descriptions, research studies, and evidence-based medicine. There's been some good studies on the Alexander Technique and I think that it can be very helpful. Likewise with the Franklin Method, Pilates, and Yoga.



Jolene Harju

## **What are some easy ways to add your specialty into our daily practice and daily life?**

**JH:** To remind myself of cues that trigger me into awareness and lead me inhibit destructive habits, I keep visual cues of words or pictures nearby, such as placing a note on my stand reminding me to “feel my feet” or “lengthen the spine.” The best thing I’ve learned through these studies, and an on-going practice is finding acceptance in daily life, and remembering to breathe in difficult situations.

**LGS:** Take a conscious breath as often as you can remember to.

**SF:** Most states now have some sort of direct access to physical therapy care. I would like to see all Americans have their own physical therapist just like they have their own PCP. Having said that, I would say that all musicians should prioritize their health above that of playing their instrument. Exercise 3-4 times a week (aerobic and strengthening), eat a whole foods plantbased diet, and get 15-20 minutes of sunshine every day between February and November. And limit phone and computer time.



# José Valentino: Artist Interview

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



*Dr. José Valentino Ruiz is a Latin-GRAMMY nominated artist, multi-instrumentalist, composer, producer, educator, clinician, and record producer known for his passionate performances, versatility & fluid expression on the flute, saxophone, bass, piano, and latin percussion. Academically, he holds the following degrees: Bachelor of Arts in Musical Studies from University of South Florida, a Master of Music in Instrumental Performance from University of Miami, a Doctor of Philosophy in Music, concentration in Music Education from University of South Florida, and a Doctor of Ministry in Global Outreach from Truth and Mercy Institute for Advanced Ministry Studies.*

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## **Can you give us 5 career highlights?**

- (1) Performing at Carnegie Hall with Paquito D' Rivera.
- (2) Performing with Jim Walker at the 2016 Florida Flute Association Convention.
- (3) Being offered the job of Assistant Professor of Music Technology and Music Business at Lee University.
- (4) Becoming a 16th Annual Latin-GRAMMY nominated artist for Best Latin Jazz Album.
- (5) Obtaining a Ph.D. in Music, concentration in Music Education and a Doctorate of Ministry in Global Missions.

## **How about 3 pivotal moments that were essential to creating the artist that you've become?**

Pivotal moment #1: Doing my first gig with my father. He hired and rehearsed a band for me. We played at a wedding and I saw people react positively. I got hooked to performing.

Pivotal moment #2: Multi-GRAMMY award winning artist, Paquito D' Rivera, reaches out to me and becomes a mentor of mine. He opened amazing doors of opportunity for me to perform in

elite venues and encouraged me to pursue a Master of Music in Instrumental Performance (Classical and jazz) degree.

Pivotal moment #3: Traveling to Guatemala on a mission trip where I lead a team of musicians to neglected areas and we ministered to people by providing music, food, shelter, and clothes. I realized that my gift of music could provide doors of opportunity to impact people's lives beyond the stage platform.

### **Do you teach? What do you like best about teaching?**

When I teach, my goal is to provide students with a multi-sensory education so the concepts can ingrain in their cognizance and their learning can be meaningful. My pedagogical styles are expressed through the synchrony of T-I instruction (Technical and Imagery-based instruction), music technology (i.e., SMART music, Digital audio workstations), and humor. My goal is to connect with the aspiring performing artists' career vision and cultivate their artistry holistically so they can become marketable post-graduation.

### **What do you like best about performing?**

What I love best about performing is connecting with audiences and using my gift of music to inspire people with a message of faith, hope, and love. These are three things that are longed for in every human's heart; the greatest of these is love. It brings me joy when audiences come to me afterwards to tell me that they felt those things through the music which was performed. It keeps me motivated to perform.

### **CD releases?**

Yes. As an album producer, I have recently released seven new solo albums which can be found at CDBaby, iTunes, Amazon, and so forth. There are numerous albums I have produced for pop artists, jazz artists, hip hop artists, country artists, and so forth; many of which are icons in the music industry. The album I am most excited about has been in the works for three and a half years and will finally be released on June 1, 2016 - Jim Walker and José Valentino: *We Are One: A Celebration of Latin American Music*. It is an exciting flute duo album by two flutists who hail from two completely different generations and backgrounds who united for a multi-ethnic music project that celebrates 20+ cultures through 15 compositions. The line up of musicians, engineers, and producers are exceptional. It was a lot of hard work. We are excited to world-premier and perform the music at the National Flute Association.

### **What does your schedule look like for the next 6 months?**

My schedule is pretty packed and exciting; I am grateful for these opportunities. Get married, spend a lot of time cultivating my new-fangled relation with my beautiful wife, visiting countries in Europe, starting my new position as Assistant Professor of Music Technology, Music Business, and Electric Bass at Lee University, training aspiring performing artists to become multi-faceted musicians at Lee U, performing at the NFA convention, release a new album, finish producing six albums for other clients, tour and perform a national tour with my band, publish my dissertation and music education research articles, speak at conferences, mentor and minister to missionaries who will head out to the mission field. That's a handful right there.

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

My personal goals are to be the best husband, son, father, friend, colleague, and mentor I can be. My professional goals are to continue what I am already doing (i.e. teaching, mentoring,

composing, producing, performing, ministering) with excellence and never cease to refine these actions.

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

What inspires me the most in life is the opportunity to uplift people's spirits. Music is the key that opens the door to people's hearts. Once the door is open it is the performing artists' responsibility offer the heart a message of good news and joy that will inspire, influence, and impact the heart of each person.



José Valentino

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

My greatest challenge has been finding the balance between teaching, performing, and producing. These are three things I love to do. The great news is that with my new job responsibilities at Lee University allow me to do them simultaneously.

### **Who were your music mentors? and what did you learn from them?**

I have many musical mentors. There are people who have mentored me in person and also through their albums. Two people that have been my greatest musical mentors are my father, Valentin 'Tito' Ruiz, and Dr. Kim McCormick. Both of them have taught me valuable life lessons; they were there from the beginning. From my father, I learned (1) to aim my ambitions higher than I can see; (2) to read audiences; (3) to improvise; (4) to be multi-faceted. From Dr. Kim McCormick, I learned (1) to be the best flutist I can be; (2) to channel my inner-expressivity through my instruments; (3) to arrange, compose, and perform, and; (4) to look past negative circumstances that come my way.

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

- (1) I love playing billiards and competitive frisbee.
- (2) I love telling and re-enacting stories for people.
- (3) I am always beatboxing latin percussion rhythms and banging the rhythms on my chest.
- (4) I always try to point out the beautiful qualities in people.
- (5) I do not like shopping.

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

Advice #1: Be relational. Relationships are the currency of the kingdom. You will go far if you are relational.

Advice #2: Be sincere. As long as you are true to yourself and to others, your burden will be light.

Advice #3: Be loving. As musicians, people put us in a high pedestal and revere us as deities. We need to remember that we are humans, not gods. We need to love everyone equally; those who support us and those who don't. We have one opportunity here on earth. Make it count and love your neighbor as yourself.



# Writing About Music: Album/Concert Reviews

*Jun 1, 2016 by The Flute View*



Here at *The Flute View*, one of our main goals is to create a publication for flutists, by flutists. Producing content “for flutists” is the easy part—however, the “by flutists” part isn’t always as easy. Through my years spent in academia, I’ve noticed that many performers—not just flutists—feel that they are “just performers” who either can’t compete or don’t want to compete with the musicologists and theorists when it comes to writing. I’m here to tell you that it’s not a competition, and there is a desperate need for people writing from a performer perspective. It is my goal as newly-appointed Deputy Editor of *The Flute View* to begin breaking down this stigma with flutists and provide not only guidelines, but also a starting point for flutists to learn how to write about music in an environment that is welcoming and supportive.

This month’s article is the first installment of a three-part series intended to provide some tips for writing in a number of standard genres: album/concert reviews, blog posts, and program notes. Jumping into the writing scene can seem daunting at first, but learning how to turn your thoughts into well-structured writing is a skill that can be honed and improved by anyone if given the time and effort. For this month, I have grouped album and concert reviews together as they both comprise the same components (a set program of works by one or more composers performed by one or more performers) and the same details to consider when translating thoughts to words. The first thing to consider when crafting your first album/concert review is the overall structure and size of the review. If you are writing a review for a specific publication, you should ask about the target word count range for the final product. Some publications are very strict while others have a more flexible approach. If you are writing reviews for your personal blog or website, set a word count target for yourself and try to adhere to this length every time. Writing within a certain word count range can be challenging at first but gets much easier with repetition and practice.



In terms of content, I find it best to move from **General to Specific to General**. Hokey? Maybe. Effective? Definitely. The introduction to your review should answer:

**WHO?** *Performers, composers, other artists*

**WHAT?** *Presentation medium i.e. album or concert*

**WHEN?** *Date and time of concert or release date of album*

**WHERE?** *Concert venue or album record label*

**WHY?** *Reason behind this collection of works by these composers presented by these performers*

The meat of your review should be a specific discussion of the music included on the album or concert, and this is where your opinions and musical expertise are allowed to shine. The purpose of a review is multi-fold but should always convey your unique perspective on what you heard. Because of this, “I” statements are often unnecessary since it is understood that the opinions set forth in the review are your own. For example, instead of saying “I think the performer played the work with technical finesse,” you can merely say “The performer played the work with technical finesse” and it is implied that this is your opinion.

When addressing the music itself, I find that the perfect piece of music criticism includes three things:

**1) Background information on the piece/composer**

**2) Technical and metaphorical *descriptions* of how the music sounds**

**3) Commentary on how the performer(s) execute the music.**

Ideally, the reader should be left with information about the piece, an idea of how the piece unfolds, and thoughts on quality of the performer(s). Balancing these three elements depends on the familiarity of the piece with your target audience. For example, if you are reviewing a performance of a Mozart Flute Concerto for a flute publication, you probably don’t need to provide a full biography of Mozart and a lengthy anecdote about how he famously hated the flute. However, if you are reviewing a newly-commissioned work by an emerging composer, some information about the composer and their work would be helpful to the reader.

Your concluding thoughts should leave the reader with your overall impression of the album or concert and address implications for the future. Using the General—Specific—General structure, your “general” content should provide a framework for your “specific” discussion of the music from the album or concert. This is also a great opportunity to give a nod to the performers/composers that you are reviewing—if you liked what you heard, include an excerpt that can be used as a press quote on a website.



listen by lambda\_X via Flickr (CC BY-ND 2.0)

Finally, it is possible that you will hear a recording or attend a concert and have a less-than-positive opinion. Negative criticism is not always a bad thing—however, make sure your negative criticism is justified. If you complain that a new album by Claire Chase is too avant-garde and only features newly-commissioned works with nothing from the standard repertoire, you might be missing the point, but if you hear a composition or a performance that you think is unsuccessful in achieving its intended goal, use your training as a professional musician to get as close to the root of the problem as possible. Is it an unsuccessful composition? What makes other compositions in a similar style more effective? Is it the composition or the performers? What would make the performance better?

As aspiring writers coming from a performance-based background, we can use a lot of the critical skills that we learn in the practice room and apply them to our writing. We are accustomed to listening to ourselves, then asking questions in order to solve problems, continually improve, and connect our current projects with our past knowledge—becoming a reviewer is merely applying that same process to someone else’s playing rather than your own.

Next month: Writing About Music: Blog Posts. Until then, [submit an article to us](#) for publication.

# Flute Fashion: This Season's Best Recital Dresses by Fluterscooter

*Jun 1, 2016 by The Flute View*



Remember last year when [Riria Niimura](#) played the Ibert Concerto wearing a neon handmade dress?

If only all flute performances would incorporate unique high fashion as a reflection of the artists' personalities, then I'd be a happier concert-goer.

However, since we are flutists, we can't afford Zac Posen's luminescent gown worn by Claire Danes at the Met Gala, although a girl can dream!



Claire Danes and the 2016 Met Gala

Since spring is graduation recital season, many flutists have had the chance to not only show off everything they learned in the past few years of intense flute study, but also to put on a fancy dress and get their hair and makeup done. I've always thought graduation recitals should be more celebrated than weddings, and some are. After all, a graduation recital is a huge accomplishment and celebrated with your family and friends. Choosing the perfect recital dress isn't easy, and the dress should always try to compliment the repertoire played. So, to find the best recital dresses of 2016, I searched through flutists' social media feeds. Consider this "Flute Vogue."



Sherry Lin

Taiwanese flutist Sherry Lin is all about elegance in this stunning teal dress and updo. The gown's neckline is just right, and her earrings perfectly compliment the dress.



Ivelis Peralta



Ivelis Peralta's dress has a colorful and playful Latin flare, but its length gives it extra class. The dress also looks great with the matching white accordion!



@flute\_perfume

You can never go wrong with sparkles, as Instagram user @flute\_perfume shows in these beautiful silver sparkles with an iridescent layer over the form fitting dress.



Eriko Yajima

Remember to always have fun with flute fashion! I wonder what Eriko Yajima and her harpist were playing here, but the dress is bright, big, and poofy, and comes with a hat!



Eiko

Japanese pop flutist “Eiko” literally lights up the room with her custom glow in the dark kimono dress. While this is not a traditional flute recital, I thought it was definitely worthy of this list!

**--Fluterscooter**

# The 5 Best Apps for Flutists by Fluterscooter

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



As musicians, we always have to stay ahead of the game on the latest platforms to promote ourselves, gather fans, and update our online presence. It is a constant process of learning and almost a full-time job! My first online music presence was my Myspace page (yes, I'm THAT old). I thought I had it all figured out: tons of fans, lots of original music for everyone to hear, great photos...etc. Then Facebook took over, and my Myspace page--which I diligently worked at daily to maintain--was almost non-existent. Nowadays, we have so many more options to reach people through our music online as well as creative and easy ways to do so from our phones or tablets. I picked 5 of my favorite current apps that I enjoy using and seeing others use.

## **Acapella (AKA playing with a flute choir of yourself)**

You may have seen flutists posting videos with split screens of themselves playing arrangements and covers. It is fairly easy, as Acapella lets you record and then layer harmonies over one another and there is a metronome to keep in time. This app is great to show off your arranging skills and record some flute choir music when you don't have one to back you up. Most people post their videos to their Instagram account. Recognize this arrangement by Gareth McLearnon?



Gareth McLearnon--Click to listen!



Mara Miller does some pretty awesome covers, too.



Mara Miller--Click to listen!



## Facebook Live

We all have a Facebook page. Some of us have a Facebook Fan or Business Page, but are we using these pages to our full potential? Facebook is constantly changing their algorithms on what is seen on our feeds. It used to be fan pages, then sponsored ads, then groups, and now it seems the shift is towards Live Video streaming. This is a great way to stream a concert you may be performing or watching to viewers across the country or globe. It is also a great way to give a behind-the-scenes look at flute repair and operations of a flute shop, as Luke Penella of [Weissman Music](#) has been doing through the public group, [Flute Forum](#). He recently did a live broadcast of the Jurgen Franz masterclass from Weissman Music in New York City. This can be done through phones and tablets, no special video equipment required!



Luke Penella goes live on Facebook

## Instagram

Instagram has been around for awhile now, so there's nothing new here. However, as a business, I have found much more recent success through my Instagram posts than on any of my other social media. Why? One word: **#hashtags**! By using flute-related hashtags on our photos, we have the ability to reach flutists and gain followers who search for **#flute #flutists #flutelife...**you get the picture. As a business, I also hold contests for my followers so my reach can grow not just to my fans but also theirs. A recent contest I did involved my followers posting photos of their Fluterscooter bags and their pets, with the hashtag **#fluterscooterpetcontest**. I then posted a video of me drawing the winning name out of the Fluterscooter bag that the winner will receive. For a business like mine, product photos, fan photos, and behind-the-scenes photos and

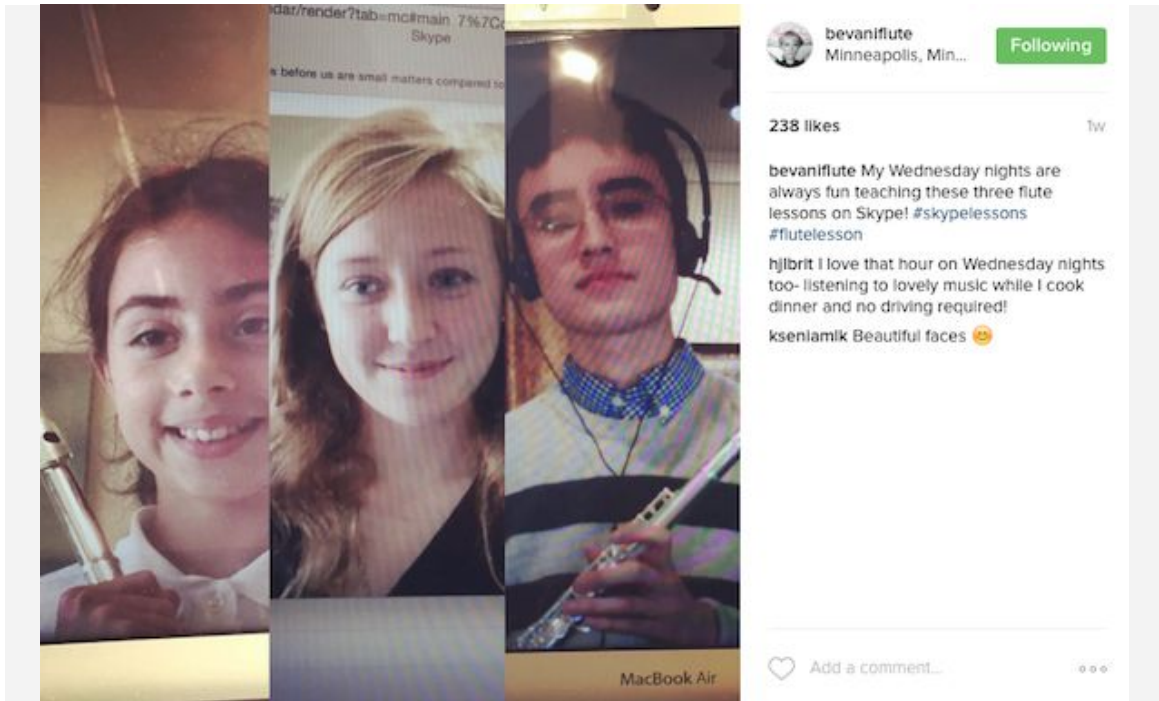
videos help build my customer and dealer base. Here is a recent photo that Instagram user @flutejen posted and I later reposted.



flutejen on Instagram

## Skype

Although most of us use Skype from our laptops, we can now easily use it from our tablets. This is a great app for all flutists who like to teach and for students who want to take a lesson with a particular teacher who might live on another coast or in a foreign country. Skype is also helpful if a teacher has to move but wants to keep some of his/her current flute studio. Personally, I prefer doing flutes lessons one-on-one, but I have done business coaching through Skype which worked very well. Minneapolis based flutist [Bevani](#) maintains a successful Skype studio.



Bevani Skype lessons

## Metronomes and Tuners

Remember when had to carry around big tuners and metronomes in our flute bags to rehearsals and performances? Those days are over (although I do prefer the old-school way when I practice at home). There are so many options based on your preference. I prefer iMetronome because you can watch the ticker go back and forth like my home metronome. For tuners, Tunable makes a good one. In addition, since I play Indian music, one app that I love is the iTanpura, which tunes the bansuri to the pitches in any particular raga.

Do you have a favorite app that I didn't mention? Write about it in the comments below!

# 5 Steps to Uploading a Video for Social Media by Viviana Guzman

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



Given the amazing response to Ethan Lin's brilliant social media video challenge, #100DaysToNFA2016, we thought we could give a few tips on how to make better videos for social media seeing as we still have 70 days until the convention.

From equipment to filming to testing your video, here are 5 steps to uploading a video for social media.

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## **1. Invest \$19.99 on a better microphone.**

There are plenty of choices out there, and the [Saramonic](#) Condenser Microphone is worth the investment plus this mic comes with a wind screen which is ideal for the flute. It is small and easy to use: just plug it into the headphone port of your phone. Another alternative is the [Shure MV88](#) for \$149.99.

## **2. Try a cell phone tripod adaptor.**

Another inexpensive investment would be to get a [cell phone tripod adaptor](#) for \$7.95, and if you don't already have one, [a tripod](#) that comes with a cell phone adaptor included in the package for \$21.99. Yet another alternative, to simply prop the cell phone on your music stand, and voila! Instant tripod and cell phone holder! Filming from the bottom up to your face is generally the most unflattering angle, so you might want to avoid it by putting the stand far higher than normal so that the phone is level with your face or above it.

### **3. Always film cell phone footage horizontally and NOT vertically.**

You get a much better image horizontally and it looks so much more professional.



Kaori Fujii #100DaysToNFA2016 video

### **4. Be sure to center yourself in the frame.**

You want to be the primary focus in your video, so don't be scared to put your phone close to you. In addition, be sure you have sufficient light. You might want to choose a "clean" background like a white wall like in [Kaori Fujii's post](#).

### **5. Do a few "test runs" to make sure your sound is good, and image is centered in the frame.**

Then upload! The following is for 65+ iPhone users: In your videos menu, choose the video you wish to upload. Press the box with an arrow running through it at the bottom left of the phone. Choose the Facebook option. You might have to sign into your account. Title your video and press "Post." Congratulations!

Do you have any other suggestions? Post them below!



# Mimi Stillman Album Review

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



There are so many things one could discuss in [Mimi Stillman](#)'s new CD *Freedom*, an album of three large concert works: Mieczyslaw Weinberg's *Five Pieces for Flute and Piano* (1947), David Finko's *Sonata for Flute and Piano* (2012) and Richard Danielpour's *Remembering Neda: Trio for Flute, Cello and Piano* (2009). All three composers have experienced persecution in one way or another: Weinberg and Finko at the hands of the Nazis and the Soviets and Danielpour as a Jew in Iran where many members of his family suffered. The composers all express their musical thoughts on their stories, both internally and externally in their scores and as reflected in the beautiful interpretations by Stillman, Charles Abramovic (piano), and Yumi Kendell (cello).

Mieczyslaw Weinberg (1919-1996) was born in Poland and escaped the Nazis by fleeing to the Soviet Union. His whole family was lost during the war, and he subsequently struggled working under the Soviets, as well, even being imprisoned for several months in 1953. Stillman was introduced to the work by Bret Werb--musicologist at the United States Holocaust Museum--and gave the US premiere of the piece in 2013. It's a beautiful set of five character pieces, both serious and lively--a great addition to the flute repertoire!

Stillman commissioned David Finko's Flute Sonata in 2012. The piece is a narrative telling a story of difficulty--the inner journey mimicking the outer reality. The flute tells the story through beautiful long, low expressive lines and a lively, technically-difficult middle section of search and discovery. The piece ends as the composer tells us, "the lone voice finally obtains inner peace."



Mimi Stillman

There is a distinctly-Persian feel to the opening melody (Lamentation) in Richard Danielpour's Trio "Remembering Neda." Neda was a young Iranian woman killed in Iran in 2009 after protests over possibly rigged elections. She represents and has become a symbol of the way woman in particular have been brutalized in Iran and a symbol of social and political struggle, as well. Danielpour, for the first time in his composing career, addresses his own personal history in this piece. The opening movement is a lamentation where the flute and the cello exchange beautiful, expressive lines. "Desecration" expresses nervousness, energy and speed. The final movement, "Benediction," is a beautiful, serious meditation on loss, and as Danielpour says: "a prayer of hope that this most unfortunate of situations will one day change." Throughout the album Stillman's playing is well thought out--each note has a reason, and her playing reflects her deep feelings about each of the works and the experiences they reflect--all supported by her beautiful tone, technique, pitch and intonation and put to work to support the music. Charles Abramovic's beautiful, thoughtful, and intense playing is perfectly matched to Stillman's, and they are an extraordinary team. Stillman and Abramovic are joined in the Danielpour by cellist Yumi Kendall whose lovely, soulful playing blends perfectly with the duo. I'm especially moved by Stillman's theme as I myself am a descendent of German Jews who escaped the Nazis, and I appreciate her delving into these these stories musically, historically and emotionally. It's a beautiful, important album, and I hope you will take the time to hear it and experience it.

The album is produced by [Innova](#), the label of the American Composer's Forum.

--Barbara Siesel

# Lindsey Goodman Album Review

*Jun 1, 2016 by The Flute View*



*reach through the sky* (New Dynamic Records)

*The Road from Hana* by Rob Deemer

*New Year's* by Erich Stem

*Other Voices...* by Grant Cooper

*Chrysalis* by Gilda Lyons

*Covenant* by Jeffrey Nytch and Jessica Melilli-Hand

*Peneople's Song* by Judith Shatin

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Lindsey Goodman

[Lindsey Goodman](#) is carving out a niche for herself as "The Electroacoustic Flutist." Her debut solo CD, *reach through the sky*, was released on [New Dynamic Records](#). This disc features flute, alto flute, and voice in performance of commissioned works by Grant Cooper, Rob Deemer, Gilda Lyons, Jeffrey Nyth and Jessica Melilli-Hand (Covenant), Erich Stem (New Year's), and Judith Shatin (Penelope's Song) with collaborators Scott Christian (percussion), Anne Waltner (piano), and Robert Frankenberry (piano and tenor), edited and mastered by Kojin Tashiro.

Each commissioned work on the album represents different instrumentation and extended techniques, all of which Lindsey Goodman performs impeccably with superlative elegance and flair featuring both her flute and her voice. She is accompanied by guest artists Scott Christian, Anne Waltner, and Robert Frankenberry.

In the first track, Rob Deemer's *Road from Hana*, the music transports you to other dimensions. Goodman's fluid musicality shines brilliantly from the first note. A double threat, this artist is a flutist and a mezzo-soprano, and in this work--which calls for a bit of singing along with the flute playing--Goodman showcases her resounding expertise in both. Her liquid flute resonance flows generously throughout the piece and is interspersed with her impressive vocal mastery. The piece is haunting, and the orchestration is for flute soloist/vocalist and flute choir. Goodman stages a brilliant performance and first recording of Deemer's beautiful work.

Grant Cooper's *Other Voices...* (Fantasy for Flute) is another indelible work on the album. Recorded a bit further away from the flute allows this piece to "breathe," and Goodman's sultry flute sinuously melts and weaves in space leaving the listener thirsting for more.

*Penelope's Song* by Judith Shatin calls for solo flute with electronics. This sometimes driving, sometimes wistful piece is the perfect way to finish the album, making this album the perfect addition to any new music collector's shelf. Lindsey Goodman is on her way to securing a lasting and fruitful career as The Electroacoustic Flutist.

*reach through the sky* is available on [CDBaby](#), [iTunes](#), and Amazon, as well as through New Dynamic Records.

--Viviana Guzman, *The Flute View Magazine*

# Jef Kearns Album Review

*Jun 1, 2016 by The Flute View*



Jef Kearns' five-song R&B/Soul-Jazz EP entitled *The Flute*. Mixed: Douglas Romanow (Noble Street Studios, Toronto). Mastered: Tom Coyne (Sterling Sound, NYC)

## Track list:

"Hazy" (K. McDonald, T. Baikebov, J.Kearns) Produced by Timian

"Hurricane" (J. Kearns) Produced by Kobe Aquaa Harrison

"Soulfisticated" (Extended Cool Out Mix) (J. Kearns, J. Campbell) Produced by John Campbell

"Lavender" (J. Kearns, J. Campbell) Produced by John Campbell

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Jef Kearns

Flutist [Jef Kearns](#) offers *The Flute*, a wonderful soulful jazz extended EP. His playing is varied, innovative, and superlative. His tunes are co-written with different collaborators, all beautifully written and executed. The melodies are interesting and have just enough hook to keep you moving, yearning for more.

The first two tunes, "Hazy" (with a vocal version featured in the fifth track with Karen Jewels) and "Hurricane" are upbeat and smooth, perfect for an after-work, Friday night chill. The slower tempo "Soulfisticated" is edgy with an inflated and penetrating faux-rhythmic bass figure and provides the perfect bed for Jef Kearns' soaring and aptly titled, "soulful" flute. "Lavender" is mid-tempo with its deliciously R&B vibe and sophistication.

Jef Kearns and his collaborators provide palpable sonic foundation, which is perfect for the R&B/Soul-Jazz instrumental lover.

--Viviana Guzman