

# The Flute View

JULY 2016

The Flute View High School Competition  
GEMEINHARDT 1ST PRIZE WINNER:

*Hanbin Koo*

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# Interview with David Pirtle: President of Gemeinhardt

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



Thank you to [Gemeinhardt Musical Instruments](#) for sponsoring the first prize award in our inaugural High School Soloist Competition!

This year, our first prize winner was Hanbin Koo. Read more about Hanbin in her exclusive artist interview this month.

Continue reading below to learn more about Gemeinhardt from the President David Pirtle.

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## **Tell us about your company- when it was founded, a bit of history, your story in getting involved with flute, etc.**

The Gemeinhardt story begins with Kurt Gemeinhardt, a fourth generation flute maker. He was born in Markneukirchen, Germany, a region with two centuries of instrument making tradition, and served an apprenticeship under his father. Upon completion of his apprenticeship, Kurt left Germany to work his trade in St. Gallen, Switzerland, where he crafted handmade flutes for the world's most prestigious musicians. While in Switzerland his fame as the foremost creator of quality hand-crafted musical instruments spread worldwide.

In 1928, Kurt Gemeinhardt was persuaded to travel to America to create instruments in Elkhart, Indiana. After twenty years of developing flutes for others, Kurt opened his own manufacturing plant, The Gemeinhardt Company, where every instrument since has been engraved with the Gemeinhardt name. Initially, Kurt's vision was to produce a limited quantity of professional all-silver flutes, but demand for his unique flutes increased beyond his expectations. The original 20-by 40-foot Gemeinhardt factory was replaced in 1951 with a new plant, designed by Kurt himself,

to meet new manufacturing needs. By this time the Gemeinhardt line expanded to include mid-priced flutes, soon followed by the introduction of entry-level flutes. Gemeinhardt's newest expansion occurred in September 1997 with the acquisition of Roy Seaman Piccolo Company. Roy Seaman manufactures handcrafted, grenadilla wood piccolos. This legendary name is known worldwide for professional quality instruments.

Through growth and product demand, Gemeinhardt emerged as the music industry's largest exclusive manufacturer of flutes and piccolos. Today, Gemeinhardt Co., Inc. manufactures flutes and piccolos for all levels of musicians, ranging from student to professional. With the advancement of technology, sophisticated machinery enables a level of precision and consistency that was once uncontrollable. But, it is the human touch that properly fits and regulates each flute to reach optimum sound quality and harmonization.

Here at Gemeinhardt Musical Instruments we globally manufacture our instruments, utilizing the talent, expertise, and efficiencies of our factories in the U.S., Taiwan, and China. For example, many of the key components are produced in all three countries, the C flute head joints, and all of our piccolos are made in the U.S., The flute final assembly is done in Taiwan and China to meticulous standards. We also do a final quality check in the U.S.

Today, the Gemeinhardt Company provides a wide range of instruments for the student to the professional. As the Gemeinhardt family did for four generations, the artisans at Gemeinhardt and our worldwide partners share their expertise, passing on the time honored art of musical instrument making from generation to generation, taking great pride in placing the Gemeinhardt name on every instrument.

I've worked at Gemeinhardt for 35 years and worked in the factory then up through management.



David Pirtle

## **What's new/or coming at your company? New flutes, new project or direction?**

-Very exciting new products we are working on with the Galways. We are starting with a headjoint we will be introducing at NFA.

-Updated our product line to meet the market's needs such as the Roy Seaman Piccolos. We introduced the Roy Seaman Storm, which we are excited to say University of Michigan purchased 40 and the U.S. Navy 38!

## **What are some of the challenges in maintaining a flute/musical instrument company in 2016?**

Addressing the market (players, educators, professionals) and their needs within our product line. With the flute market so flooded with new brands, many of which are poor replications of prominent brands, it is so important to explain why choose a reputable flute maker like Gemeinhardt.

## **What about in the future?**

We plan to continue to work closely with our artists and professionals along with our experienced manufacturing team to provide the absolute best product we can and continue constant research and development. We want the world to know Gemeinhardt is a company that you can trust, and we are here to support flutists throughout their entire journey as a musician.

## **What advice would you give to an aspiring flute maker?**

Always keep an open mind and listen and learn from the players as well as the makers.

## **To An Entrepreneur?**

Absolutely know your audience and network in order to learn from the successful people in the field.



# Writing About Music: Blog Posts by Amanda Cook

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



For performers, one of the most powerful yet under-utilized tools for writing about music is blogging.

For those of us who experienced the rise of the internet and online communities, the idea of maintaining a blog may seem kitschy or self-serving. However, blogging is no longer synonymous with online journaling—the best blogs are no longer diaries that recount the details of a person's life but rather collections of writings focused on a unified theme or subject.

Blogs have evolved from personal accounts to informal methods of self-publishing by hosting easily-accessible online writing samples that could serve as a gateway to getting your work published by other websites, multi-author blogs, or publications.

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## **The first thing to consider when starting a blog is a *unifying theme*.**

The most successful blogs provide predictable content for their readership. In addition to my work with *The Flute View*, I also serve as Associate Editor for [I CARE IF YOU LISTEN](#): a blog that solely focuses on new classical music, art, and technology. Other good examples of blogs with a clear theme are *The Rest is Noise* by Alex Ross, classical music critic for the New Yorker, [Practice Room Revelations](#) by flutist Jolene Harju, and [Sybaritic Singer](#) by mezzo-soprano Megan Ihnen.



CC BY-NC-ND 2.0 Umbrella by Pamela Figueroa Silva

**Each post in your blog should focus on a *single digestible topic* that falls under the umbrella of your larger theme.**

In addition to topic, your posts should also be unified in length—as we explored with album and concert reviews [last month](#), it is good practice to set a word count range for yourself and try to maintain it from post to post. In a world filled with Snapchat, Instagram, and endless scrolling news feeds of information, people’s attention spans are waning. In my experience, 600-800 words maintains the reader’s attention while giving you as the writer enough room to share your thoughts. Once posts start getting closer to 1000 words, I find that even my mind begins to wander.

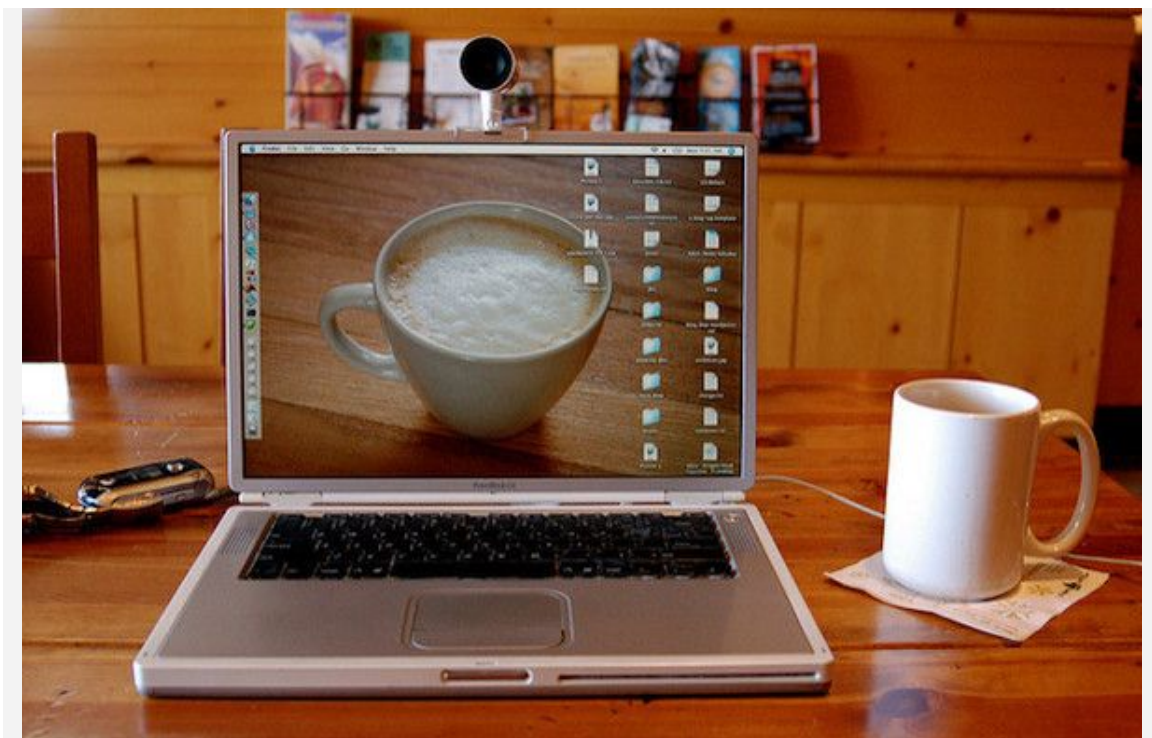
**Once you have determined your basic parameters of subject and length, you are ready to start *putting thoughts down* on the page.**

This is the point where it is important to consider the authorial voice you want to present to the world. While earlier blogs were largely informal methods of communication, some modern blogs are regarded as a serious medium for online publishing. The tone of your writing should strike a balance between showing your personality and maintaining proper grammar and syntax.

***Good blog writing tells the reader a story in a way that feels approachable and comprehensible.***

***Bad blog writing can go one of two ways: 1) pretentious and condescending, or 2) too reminiscent of a text message.***

It can be challenging at first to find that point of balance between being too academic and too informal, but ultimately, the goal is to communicate yourself through text while crafting a product that could earn your future opportunities elsewhere.



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**Last, maintaining a blog is an amazing opportunity to *take advantage of an online medium*.**

Print publications often include photos, but they do not possess the same interactive capabilities as a blog. Not only can you break up your text with photos, but you can also embed videos and link to other pages. References are suddenly a click away instead of stuffed into a stodgy footnote. Rather than describing a piece of music or a particular performer, you can embed a video to let your readers share in the same listening or viewing experience as you. With more liberty in terms of formatting, your words don't need to be endless columns of uniform text. Blogging is just as much about creating an aesthetically pleasing experience for the reader as it is about sharing thoughts through words. They can be a great outlet for creativity if wielded correctly!

As I mentioned in my article last month, there is a serious need for people writing from a performer perspective. Information sharing is at an all-time high, and we have both the opportunity and the ability to learn more from each other than ever before. Bottom line: more performers blogging equals more diverse and plentiful sharing of our unique composite experiences as musicians.

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

# Artist Interview: Hanbin Koo

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



*Congratulations Hanbin for being the Gemeinhardt First Prize winner of our inaugural High School Soloist Competition! We interviewed Hanbin to find out more about this talented young flutist.*

**Bio:** Hanbin Koo, age 15, won 1st place in the MTNA Junior Woodwinds competition, NC Symphony concerto competition, and The Flute View High School Soloist competition. She is also the Grand and the 1st prize winner of the Cameron Arts Museum Young Artist competition. Hanbin is a finalist for the Charleston National and Hilton Head Young Artist competitions.

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## **When did you start playing music?**

I started playing the piano with my mother at 8 years old and accompanied my mother's vocal music at 9 in church services. When I was 12 years old, I started playing the flute in band at school. I started taking private lessons when I was 13 with Mrs. Sunyoung Kim, flute instructor at Snyder Music Academy.

## **Why did you choose the flute?**

My mother recognized my long breathing when singing; she knew that characteristic would be good for playing the flute. I also thought that the flute sound is very beautiful.

## **Who is your primary flute teacher?**

My primary flute teacher is Dr. Christine Gustafson, professor of flute at East Carolina University.



**What grade are you in? Where do you go to school? What are your plans as a musician?**

I am in 10th grade at Charles B. Aycock High School in Pikeville, North Carolina. I want to make my performances better each time and touch the hearts of others as I play.

**What are your goals in the next year?**

I want to expand my knowledge of playing the flute and become a better player in the process.

**What did you think when you found out you won The Flute View Competition?**

I was overjoyed, extremely excited, and very thankful that The Flute View gave this opportunity.

**Did you think you were going to win this competition?**

I thought that I would make it to the top three of this competition.

**What do you like best about the flute?**

I like how that I can control the sound and make beautiful tone colors.

**What are you going to do with your prize money from Gemeinhardt?**

First of all, thank you so much Gemeinhardt! I will use the prize money to benefit my church's roof rebuilding fund and the Children's Summer Food Program in my community.

**Please give us 5 quirky fun facts about yourself (don't think too much about this!).**

- My first flute was a Gemeinhardt! What a coincidence!
- I love to sleep, but I can't (so busy)!
- My sense of direction is poor. How am I going to find my way in college?
- I was really worried about how my braces would affect my tone on flute, but it turned out that it didn't bother me at all!
- It helps me to memorize—I memorize all of my music when I first learn it.

# Green Golly with the Firelands Symphony by Rachel Hacker

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



On a bright morning in June, I set out to Sandusky, Ohio to to take part in the Fireland Symphony's presentation of my fellow [Flute View](#) staffer's performance of [Green Golly & Her Golden Flute](#) (I was delighted to play flute in the choir). Little did I know that I would witness a rare gem in the mine of "Flutrepneurship."

Barbara Siesel and her husband Keith Torgan, are the creators of this exciting blend of literature, drama, and music written to create new audiences for classical music. "Green Golly and Her Golden Flute" is the story of a girl in a tower with very long hair and a flute. Donning whimsically designed costumes (a perfect match for their stage personas) Barbara flutes her way to glory as Green Golly while Keith becomes all the other characters. The performance lasts roughly 45 minutes, and audiences of all ages are entertained by the couple's stage antics.

The curtain goes up on the storyteller singing a whimsical, original song, which informs us that Rapunzel was not the only long haired girl in a tower -- there were many, many others:

*"Ethel was put in a tower by mommy*

*And Missy Matilda by weird Uncle Tommy*

*Big Beverly climbed up there all by himself*

*And poor little Lila -- was trapped by an elf"*

Keith is the composer and lyricist of all the original music in Green Golly. His lyrics incite laughter from even the most difficult of children. One of my favorite lines by Keith in the opening song is:

*"His eyes were the color of boogers."*



Green Golly and Her Golden Flute

Sprinkled throughout the plot are excerpts from some of the most recognized works in the classical music canon. Barbara's graceful tone and crisp articulation soars across audiences. Just like a recipe for brownies that includes black beans, or macaroni and cheese with pureed squash, the Green Golly Project is able to incorporate "mental nutrition" into the fun story line. Kids are given an unfair reputation for not appreciating classical music, but audiences are captivated by Barbara's command of the stage through her flute playing. Works such as Francis Borne's *Carmen Fantasy*, or Chopin's *Minute Waltz*, are sure to grab the attention of even the most distracted of children.

Any young "Flutreprenuer" should take note of how Green Golly has evolved into a business venture. "Green Golly" is far more than just a live performance, it's a brand. Through the hard work and imagination of its creators the story has become an award winning CD, a book, a flute and a curriculum. Green Golly & Her Golden Flute appeals to a wide range of venues, including libraries, schools, performing arts centers and orchestral outreach programs. These venues are large enough to supply funds necessary for each performance. The Firelands Symphony, located in the Sandusky, OH, area, has been able to fund The Green Golly project for several performances in the northern Ohio area.



Green Golly and Her Golden Flute book

I became acquainted with Jody Chaffee, the Director of Educational Outreach in Sandusky. Below is Jody's statement, involving the story of how Green Golly came to Sandusky:

*As the education outreach director for the Firelands Symphony Orchestra, I had the wonderful opportunity to bring the Green Golly Project to 9 elementary schools in the Sandusky area of Ohio. We first heard about Green Golly from our principal flutist, Tamara Kagy, after she saw their show at one of the flute conventions. We looked into the possibility of bringing them to our area and with the help of local grants, we were able to present their music to over 2,000 students!*

*When we look for guest artists, there are a few factors that come into play for that final decision. We have to consider cost, of course, as well as availability during the particular time we have in mind. Schools nowadays have a much more limited open time frame for outside activities such as music programs due to the strict and constant challenge of state testing requirements.*

*Another facet to consider is the message or lesson being presented within the show. Green Golly not only presented a unique and inspiring introduction to classical music, it gave a tremendous lesson on human feelings and how to handle the emotions children encounter as they grow. These messages are incredibly important for today's young audience.*

*Some guest artists offer an experience that shows music from another part of the world, some give uplifting messages of peace and hope, and still others teach the students how to be musicians themselves. The best idea is to create a program that has a strong positive message and also gives the students an experience that their school music teacher would not already be able to provide.*

*Our goal for our guest artist program with the Firelands Symphony Orchestra is to bring outstanding artists to perform from places the students would most likely never get to themselves. If the students can't travel the world to see amazing music, we bring the amazing music to them!*



*Jody Chaffee, Education Outreach Director  
Musician, Personnel Manager, Librarian  
Firelands Symphony Orchestra*

Flutists should strive to find their own avenues of career growth and opportunity, during this ever-changing time in the classical music world. Creations such as Green Golly and the other programs of the Green Golly Project can be a wonderful way for artists to stand out.

# How To Write A Winning Press Release by Viviana Guzman

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



As a musician, it is important and necessary to get media attention.

As one of the founders of *The Flute View* and the current Public Relations Chair of the NFA, I thought I would list some tips on how to compile and send a winning press release.

Press releases should do more than just relaying facts--they should also tell a story or have a compelling message that entices the reader to want to thirst for more.

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## **Media Research**

The first step to writing your press release is to compile a current press list. Do you know who you want to contact? What outlet is most likely to cover your story? Be sure to do your homework.

Make a list of all the media channels and start your media list. For newspapers, you want to contact the Arts Editor, or the Arts Listings Editor. For Television, you want to contact the producer of the show that would most likely feature you.

## **Press Release Title**

Once you know who you are contacting, make sure to have an intriguing headline in your press release email. Write 5 possible titles and send them to friends by taking a survey of which one is the most compelling. Better yet, post it on Facebook and take a poll. A catchy phrase is more likely to get picked up.

## **Body of the Press Release**

Underneath your riveting headline, the first paragraph of the press release should state the 5 W's: who/what/when/where/why.

Fewer and fewer papers do album reviews, and even smaller number will dedicate a feature story to an emerging artist. Events are the most likely to get picked up by the major papers in their arts listings.

The second paragraph should have a brief artist biography, perhaps an interesting story and 1 or 2 impressive accolades.

The third paragraph, which may or may not be necessary, can state upcoming tour dates, radio play highlights, or worthwhile album reviews from other sources.

In closing, include YouTube links along with ticket information, cost, and website link.



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## Contact Info

Be sure to list your name, email and phone number should they want to contact you for any additional information.

## Lead Time

Three to four weeks ahead of time is a good rule. If you send a release too far in advance, it runs the risk of getting lost, and if you wait for the last minute, you may miss your window for inclusion. If you don't get a response after a week, a 4 week window allows room to follow up with a phone call, "did you receive the press release I sent last week?"

## Follow up

Don't be afraid to call! In fact, this is the best way keep your press list current as well as to find out if they will be running your story or event.

Can you add any tips to the list? Or better yet, feel free to share your media links below!

# The Art of Selling your Art: Interview with Keith Torgan

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



*So many of you have wonderful performances and projects that you would like to share with the world. Perhaps you're wondering-- how can I sell my performances or project? How do I even begin the process?*

*This month, we're talking to Keith Torgan of the [Green Golly Project](#) about how he does it.*

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B: Hi, Keith.

K: Hi, Barbara.

B: Do you have some time for this interview?

K: Good question.

B: Well?

K: Sure, shoot!

B: I'll start with a simple question. What do you sell?

K: Well in a way it doesn't really matter what you sell – it's a matter of how highly you think of your product, and more than that, the value of it to others – the ones you want to sell it to. In fact, I hate the word sell. Sounds like something you have to force on people. When I think of making "sales calls," my heart sinks and my body freezes. I prefer to think of it as telling people about the work I do – which leads me to your question "what do I sell?"

I create and perform music shows for kids that introduce them to musical theater and classical music through storytelling and comedy. In addition to the programs, I'm also the author of a children's book that is accompanied by an award-winning CD and a newly honed curriculum for school kids. Of course you know all this since you're my partner (and wife) – but of course this is supposed to be an interview for the musicians who read your publication so I'm trying to sound as professional as possible and also spontaneous and surprised. How am I doing?

B: Very good – brilliant!

K: Thank you.



Keith Torgan

B: My next question is one you've already answered, sort of. Tell us about the product you sell.

K: Well you're right in saying that I've only sort of told you about the product. I've said what it is but not what it does.

B: What does your product do?



K: So glad you asked!

B: No problem.

K: Everything we 'sell' gets kids excited about learning, makes kids want to read, want to study, want to excel. But in order to get kids wanting to educate themselves, we've got to get their interest, and we do that by being incredibly funny and entertaining and by making sure the programs are of the highest possible quality. So our flagship story "Green Golly & Her Golden Flute" introduces children (and grownups) to classical music through an engaging story that would be entertaining with or without the music, but it's the music that drives the story and becomes an indelible memory for the kids. The iconic classical pieces are so intertwined with the characters and the story that when they hear this music separated from the piece, they have a positive association that hopefully will last a lifetime.

B: Do you do cold calls?

K: Yes.

B: Could you elaborate?

K: Sure. I do cold calls.

B: and?

K: Everyday I call people who I've never spoken to before and tell them about the work I, uh, we do.

B: Sounds scary.

K: It seems so – but really what's the worse that can happen?

B: They'll hang up on you

K: And hate you – think you're the lowest of the low trying to push something they don't want on them – wasting their precious time! No, but seriously, if you have an engaging opening and you ask them if they've the time to speak, it usually doesn't go too badly. In fact, if you're excited about what you're talking about and it's something that fills a need for them, they'll either be happy to talk with you or they'll let you know a better time for them.



Keith Torgan with students post-performance

B: What's the most difficult part for you about making these calls?

K: Picking up the phone.

B: No, seriously.

K: Seriously. Picking up the phone is the hardest part of making the calls, if of course you're prepared.

B: Ahh, that brings me to the next question; how do you prepare for these calls.

K: Prayer, lots of prayer.

B: Really?

K: And a well thought out script. You must know what you want to say before you get on the phone. Think about the value of what you do. How does it impact the client? What is their take-away? What makes it worth the price? Is this a price the market will bear? How does it or you compare with competitors? You need to have a story, a good one that engages and entertains while hitting all the important features – and you must ask questions. Be as in relationship with your potential client as possible in a very short amount of time. You might only get a minute or less to make an impression. So make sure this call is well planned before you pick up the phone. If you do all this, then truly the hardest part of the process will be picking up the phone – or opening your mouth if your presentation is in person.

B: How do you decide where to call?

K: Well, since I'm my own boss, the world is my territory. But also since I'm responsible for the entirety of the financial burden, I have to make sure each tour is fiscally sound. Let's say I've booked a performance in a large performing arts center or with an orchestra. The next thing I do is look around to see all the other venues in the area that can be satellites to this major venue. Schools, libraries, clubs, venues of that sort. I have to take into consideration all the costs involved in a tour to insure its viability. Sometimes it's just a matter of where I wanna go. I love the SF Bay Area, and so I'll book stuff there. I'm very excited about New Mexico, so I'll start making calls to that area and see if anyone bites. If I can get one client in an area, I'll use that as a starting point. I have many old clients who love our work so I'll sometimes call them first. Those are easier calls – generally.



Keith and Barbara with students

B: How do you keep track of all this?

K: I have a data base on my computer that I use. Outlook. Seems to work pretty well. But I also create a list everyday. I'll make a goal to make 20 calls, and as I make each call, I'll number them and write down the time of the call. On Outlook, I can enter the next time they need a call, and when I start my work the ones that need to be call will just pop up on my screen. Use whatever you need to do to keep it organized. When I don't organize, I lose clients and money. Lack of organization can destroy an entire season.

B: So lack of organization is a pitfall. What are some of the other pitfalls?

K: Fear, self-loathing, lack of confidence.

B: Come on!

K: No, seriously. Although there are pitfalls more specific to the actual doing such as lack of organization and seasonal planning, a great product and a good script. One of the most damaging of pitfalls is one's inner monologue. You must keep your thinking clear and positive. Try talking to someone about how wonderful your product is while your feeling depressed or having a negative conversation in your head. Do whatever you need to do to feel great about yourself and your product, be it paperclip or battleship.

B: What kind of supporting materials do you prepare?

K: Reviews, testimonials, samples. You've gotta give people a taste of what they're going get, otherwise it's unlikely that they will want it. A good website is a must. You wouldn't buy a car without driving it and getting the good word on it – so why should anyone want you without kicking your tires and driving you around the block. Every interaction should be a demonstration of the 'the product'. You are the product – so show yourself – as gloriously as possible. Oh – and don't forget to pick up the phone.

B: Thanks Keith!

K: You're welcome Barbara

B: Now – go make some sales calls.

K: Funny.

B: You're welcome.

K: I love you, too.

# Why I got a Day Job by Rachel Hacker

Jul 1, 2016 by *The Flute View*



I'm a musician with a "day job."

For some musicians, this prospect may seem like a diversion from their music career. In actuality, this is one of the greatest moves I have ever made for my career!

Three months ago, I would have scoffed at the idea of working a "day job," but this opportunity has created many new avenues of growth. Below, I'd like to talk about some of the advantages to having a day job.

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## **What I do:**

I work in a call center for the world's largest private DNA testing lab! The job entails talking to roughly 500 customers per day, and forwarding their information to one of our numerous phone extensions. In addition to phone duties, our team assembles DNA testing kits, to be mailed throughout the world. The job is easy, but keeps me thoroughly occupied for most of my shift. My shifts make time pass quickly, and leave me with enough emotional and physical energy to practice flute, go for a jog, or concentrate on writing articles for *The Flute View*.

## **I love my regular schedule:**

The job is a full time, 40 hours a week position, from 11 am to 8 pm, Monday through Friday. Those hours allow for flexibility in scheduling musical duties before or after work. I used to work in women's retail, but the supervisors would not provide a shift schedule until 2 days before the next working week. That made it nearly impossible to book performance opportunities, establish a teaching schedule, or just simply spend time with friends/family.





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### **Financial Security:**

As long as one shows up to this job on time, is physically able to work, and carry out the daily duties, one will have a job that pays well! Until resigning from the position, I will receive a steady paycheck. Living off of “mommy and daddy’s money” does not appeal to me, and it is reassuring to establish financial security beyond a “paycheck to paycheck” basis.

Financial assets allow for a musician to purchase musical-related expenditures. I am comfortably able to afford my trip to The Netherlands in August, to attend the Grolloo Flute Session, and work with some world-class contemporary flutists. I also can afford purchasing a Garner Headjoint, made of Tungsten and 14 Karat Gold. This amazing headjoint will last me for many years to come. I have recently purchased a car, and can pay off some student loan debt in the coming months.

### **Jobs... with Benefits:**

Through a full time job, one is provided with both healthcare and retirement benefits. These are “boring” things to talk about, but these two things can be very hard to find in the world of professional musicians. Obtaining healthcare or retirement benefits in the present day job market is not easy, as employers continue to scale back on their companies.



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### **Free Weekends:**

As stated previously, having a predictable, weekly schedule allows for one to establish long term goals easier than a constantly changing week. In this particular job, I do not have to worry about working on the weekends. Saturday is a prime day of the week to schedule flute teaching. I can also attend music rehearsals, or perform in a menagerie of settings.

### **New Skills:**

Being skilled at talking on the phone to unknown people is something that younger professionals may struggle with. Many young people my age are awkward or uncomfortable with conversations occurring on the phone. Having adequate phone communication skills may pave the way for flute studio work, or performance opportunities.

### **New Social World:**

Virtually anyone encountered in life can become a networking opportunity. My office knows me as “the flute girl from NYC.” There are numerous non-flutists who work in my office, and know about *The Flute View*, through my conversations with them. The Human Resource managers who hired me said that they found my *Flute View* articles, when they performed a Google search of my name. As a musician’s reputation spreads through a company, they may be able to use this network to be hired for gigs, or to teach lessons to family members of coworkers.



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### **This job isn't the end game:**

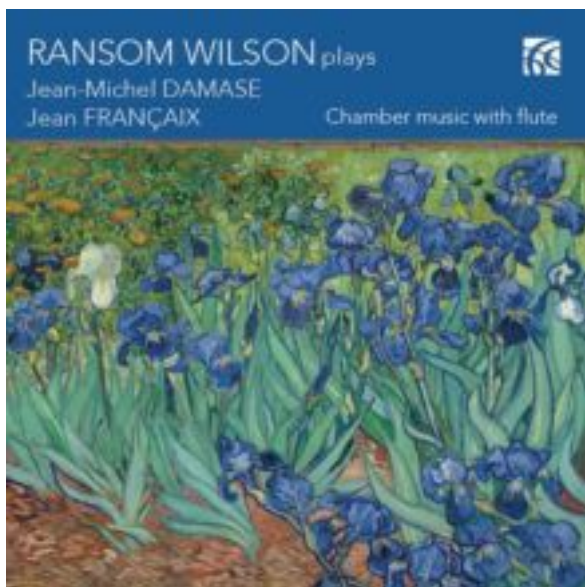
The reader may be getting nervous that I have “settled” for this job, and will pull away from my musical dreams. However, this is the opposite of my situation. I aspire for many things in my musical future. Unfortunately, those things require financial assets and independence- two things which I currently lack.

In a year or so, I wish to be pursuing numerous different opportunities. The goal is to transition out of my day job, and into full time work as a teacher and performer. Music jobs at the college level continue to be few and far between. I recently applied for several adjunct teaching jobs, and the music departments were not interested in my application. I have accepted that I am relatively young (24 years old) and am up against applicants who may have a Doctorate degree, have extensive collegiate teaching experience, or may be sought-after performers in the area. In a few years, I hope to have accomplished goals that make me a more qualified applicant.

For the time being, I think a day job is the perfect way to establish myself as a contributing member of society. Life is full of hurdles to our goals, and I aspire to jump all of those hurdles, even if it means that I take a longer amount of time to jump the hurdle that lies just ahead of me.

# Ransom Wilson Album Review

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



Flutist and conductor [Ransom Wilson](#) has a new CD of flute music by two wonderful French composers [Jean Michel Damase \(1928-2013\)](#) and [Jean Françaix \(1912-1997\)](#).

As a young student, Ransom Wilson heard the music of Jean Françaix and was enchanted--so much so, that he transcribed the Finale of Françaix's *Concertino for Piano and Orchestra* for flute, cello and piano. He subsequently wrote to the composer for permission to play it! Wilson heard the music of Jean Michel Damase in the same year and was equally enchanted, so when he spent a year in Paris studying with Jean Pierre Rampal, Rampal introduced him to his old friend Damase, and a great friendship began.

The first half of the album is music by Damase; it's an especially valuable recording because the composer is at the piano and it's his last recording as a pianist. In his introduction to the album, Wilson says about Damase: "What a character! He was teaching at the Paris Conservatory, but was famous as a 'bon vivant' and wicked 'racontour'... He loved to have small gatherings of friends featuring his own cocktail invention: a deadly mixture of cognac, fresh lemon juice, and sugar!!" (sigh from this writer...)

*Scherzo* for flute and piano (1957) is a lively, joyous work and, *Trio* for flute, oboe and piano (1962)--with the celebrated oboist Jacques Tys--is elegant and played with perfect ensemble. *Quatour* for flute, oboe, clarinet, and piano has marvelous writing for winds--it's romantic, flowing, humorous, and all fits together with amazing intricacy. Damase's music has an insouciance and charm that is filled with joy and is wonderful to hear.





Ransom Wilson

The second half of the album is devoted to the music of Jean Françaix. Wilson tells us that Françaix was "dismayed by the direction 20th century music had taken and saw himself as a quiet revolutionary. His goal in his music was to charm, and occasionally move the listener and above all to make us laugh at life and its pretensions"

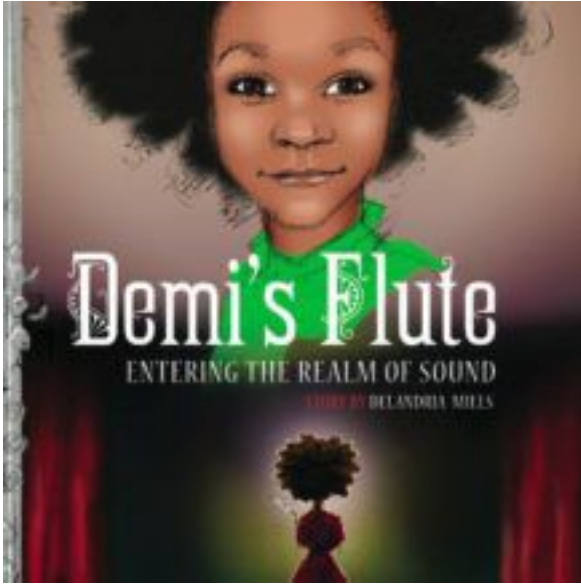
*Suite* for solo flute (1962) by Françaix is a set of six miniatures: all dances, with a unique French twist. Wilson plays precisely in the character of each piece and so in alignment with the composer's intention that one ceases to be aware of his technique--it's perfectly there to serve the music. Wilson is accompanied by the Orpheus Chamber Ensemble in Françaix's *Divertimento* for flute and chamber orchestra (1974). They accompany Wilson with taste and elegance, in sync with Wilson's perfect intonation, vibrato, and tone. Listen for the amazing "Perpetuum mobile" (track 20)--it'll send you to the practice room!

This new recording is a beautiful tribute to French music and French wind playing in general. Wilson's playing reflects the essence of French flute style, and it's a great way to begin to understand the beauty and depth of 20th century style and writing for flute. It's gorgeous!!

--Barbara Siesel

# Demi's Flute: Entering the Realm of Sound Book Review

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



If you're looking for a book to inspire a nervous student or just pass some time, check out *Demi's Flute: Entering the Realm of Sound* by the talented and multifaceted [Delandria Mills](#). The novel opens with an interview between a college student and an older man. The older man tells the student about the magnificent Demi and how she changed the world one melodic and glorious note after another. Instantly, I was hooked. Delandria Mills and co-author Riley S. Brown set the stage for a cast of quirky colorful characters as Demi enters the world of middle school. She confronts a bully, a caffeine-crazed band director, a haunted house and feelings of self doubt and loss.

Demi starts school off on the wrong foot, or more correctly, wearing the wrong shirt, a cute colorful polo with little felt bears on it. Despite her fashion faux pas, Demi survives her first day at school and makes a two-faced friend. Demi soon learns that her wind symphony chair placement did not go as expected--she got ninth chair! I appreciated this "failure," as it made Demi stronger and motivated to work harder, and eventually enter the realm of sound, or this magical zone when she plays music. Without giving too much away, the novel does have a slight twist that was marvelous and unexpected.

Some parts of the book felt rushed and under developed. I would have liked the novel to continue like the beginning chapters--vibrant and full of meaning--but it ran out of steam halfway through. *Demi's Flute* is the first in a series spanning her school days.

Despite the books short comings, after reading the young adult novel, I was inspired. After all, if Demi can survive junior high, I think I can learn that concerto I've been putting off. I look forward to the next installation to find out how she changes the world.

--Belinda Brouette

# Aralee Dorough Album Review

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



*The Ergonomic Flute* is [Aralee Dorough](#)'s second solo album. Her first album *Colors* is absolutely exquisite, and this album is equally magnificent. In *The Ergonomic Flute*, Dorough explores the chamber music works of Mozart, Beethoven and Bach with colleagues Jennifer Owen, violin, Linda Goldstein, viola, Kevin Dvorak, cello, Jonathan Fischer, oboe, Colin Gatwood, English horn, and Scoot Holshouser, piano.

This album is a gem--a delight to the ears featuring luxurious musicality, breathtaking sonorities, and impeccable intonation. Every piece features superb performances of these masterful chamber works for the flute.

The Principal Flutist of the Houston Symphony, Dorough expresses her phrases with effortless ease and nobility. Her command of her instrument is impeccable. She plays the flute as if it were an extension of her voice. It is with fluent agility that her sounds soars with liquid phrasing and spot-on intonation. Her colleagues on the album share equal finesse and agility, providing a beautiful foundation for Dorough's dazzling virtuosity.



Aralee Dorough

From the CD liner notes:

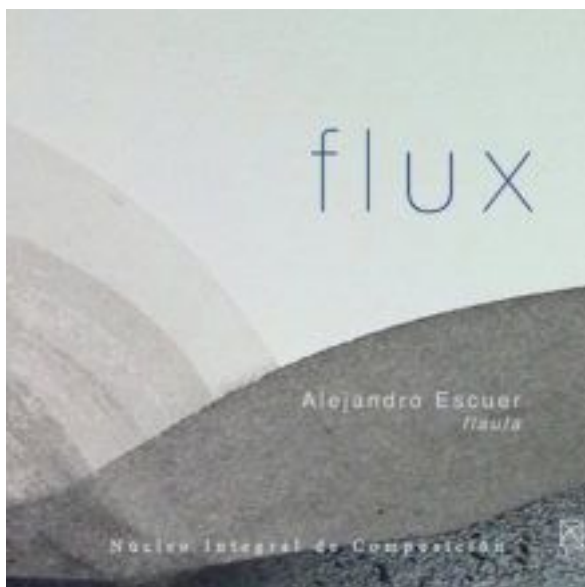
*The Ergonomic Flute explores the latest collaborative innovation in the evolution of the modern flute. The unusual flute used on this recording is created by pairing the body of a traditional flute with a revolutionary head joint called the UpRite. Referred to as the "ergonomic flute" as performed by Aralee Dorough and invented by Sanford Derringer, this reconfigured modern flute has all the acoustic beauty of its traditional counterpart. The final track, Bach's Air on the G string as arranged by Theobald Boehm, the 19th century inventor of the modern flute, makes reference to the timeless interface between inventor, performer and composer.*

Listening to this exquisite album, one cannot separate the difference between a transverse flute and the one used in this recording, the ergonomic flute. The most discerning ears would not be able to hear the difference between the two flutes. On this album, the performances are gracefully crafted, and Dorough's flute is both delicate and robust, intoxicatingly effervescent and ardently poignant. This ravishing album, featuring delightful works of the 17th and 18th centuries, is a must for all flute music enthusiasts.

--Viviana Guzman

# Alejandro Escuer Album Review

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



Flux *noun*: The action or process of flowing or flowing out

[Alejandro Escuer](#)'s latest album, *Flux*, was released on May 27th, 2016. This is the fifth solo album released by Escuer and is a presentation of new electroacoustic works for the flute family. Each piece has its own character and is a great addition to the new flute repertoire.

The opening track *A Little Cloud* perfectly sets up the atmosphere for the entire album by combining traditional playing and percussive/vocal effects with electronics that morph from one state to another, at times conversational and others creating new sounds together. Each piece on the album is experimental in this relationship, in the flux between the acoustic and electroacoustic worlds which Escuer so expertly navigates.

One of the standout tracks for me is Eduardo Patida's *Las Torres* which places the electronics in a very industrial sound world to punctuate the flute's agile runs and expressive melodies, blending experimental, beat-driven electronics with meditative lines and some impressively quick percussive playing.





Alejandro Escuer

Pablo Mariña's *T.A.B.U.* provides one of the calmer of the tracks and takes the form of a spatially manipulated solo making heavy use of distortion and reverb to layer flute's myriad of sounds into a rich three dimensional space.

My favourite track on the album is *Invocación III: "Ehécatl"* by Rodrigo Espino. Ehécatl is a deity featured in Aztec mythology associated with wind, and Espino captures the idea of wind through musical, physical, and electronic means. Opening with a series of aeolian sound trills with emphasised key clicks, the flute is instantly understood as a vehicle for wind rather than a melodic device. The use of low flutes enables the air sounds to be richer and more defined, creating a panoramic image of trees moving in a breeze or, at times, a gale. To me, this piece feels like a spiritual successor to Jolivet's incantations; a work which deals with the intangible in a creative sense, utilising contemporary methods of composition and performance in achieving a piece that is powerful, beautiful, and challenging.

Listening to *Flux* in its entirety is a journey through different worlds. Worlds where sound is both treated and experienced differently through the flute and its relationship to electronics. At times violent and others etherial, *Flux* is a coherent body of work showcasing the very best of Escuer's fearsome technique and compositional talent of South America.

--Gavin Stewart