

# The Flute View

SEPTEMBER 2016

**BACK  
- TO -  
SCHOOL!**

GO ORGANIC  
FOR BACK TO SCHOOL

MY 20 YEAR ANNIVERSARY  
OF STARTING SCHOOL

**NFA HIGHLIGHTS**

TECHNOLOGY, TIPS & CELL PHONE APPS  
FOR THE TRAVELING FLUTIST

WOODWIND & BRASSWIND 3RD PRIZE  
TFV HIGH SCHOOL COMPETITION WINNER  
**DANIEL WANG**

**ARTIST  
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# Video Interview: Denis Bouriakov

Sep 1, 2016 by *The Flute View*



Principal Flute of Los Angeles Philharmonic, [Denis Bouriakov](#) enjoys one of the fastest growing careers in the flute world. He has won prizes in many of the most important international competitions, including the Jean-Pierre Rampal, the Munich ARD, the Prague Spring, the Carl Nielsen, and the Kobe competitions. Bouriakov is very active as a soloist, orchestra player and teacher; his recent engagements have included recitals and master classes in Europe, Asia, USA, and Australia.

Denis Bouriakov was born in Crimea (now the Ukraine). At the age of ten, he was given a place at the Moscow Central Special Music School, where he studied with Professor Y.N. Dolzhiykov. He went on to attend the Royal Academy of Music in London, studying with Professor William Bennett. His graduation in 2001 was accompanied by the "Principal's Award", the diploma for Outstanding Recital, and the Teaching Fellowship Award for the following year. In 2006, the Academy awarded him the title of ARAM, Associate of the Royal Academy of Music. While in London, Bouriakov freelanced as principal flute with the Philharmonia of London, the LPO, Leeds Opera North and the Frankfurt Radio Symphony.

Bouriakov's first position was Principal Flute with the Tampere Philharmonic in Finland, where he also taught at the Tampere Conservatory of Music for 3 years. In 2008, he was appointed Principal Flute with the Barcelona Symphony under Eiji Oue. Later that year he won the Principal Flute position in the Metropolitan Opera in New York.

Bouriakov looks outside the standard flute repertoire for works that allow the flute to shine. In addition to having a phenomenal virtuoso technique, he is continually transcribing and performing violin concertos and sonatas, expanding the limits of flute technique and artistry.

**Viviana Guzman interviewed Denis Bouriakov at the National Flute Association Annual Convention in August, and here is what he had to say!**

Link to video:

<https://vimeo.com/180767814>

# NFA Highlights by Viviana Guzman

Sep 1, 2016 *by The Flute View*



## NFA Overview

Usually all of us at The Flute View Magazine write a little summary of the various concerts we attend at the [National Flute Association](#) Convention. This year, Fluterscooter and I were the only ones able to go to NFA in San Diego, and since she was kept busy in her [Fluterscooter](#) booth, I was the only one who was able to listen to some concerts.

Please keep in mind that this is only a very small sampling of what was available in the program book. I was working as the NFA Public Relations Chair, so I had certain duties to fulfill and I had to go in and out of various performances, so I was unable to attend complete performances.

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Amy Porter

Following are some highlight performances:

A **Thursday** afternoon delight was listening to ZAWA's splendid concert with [Jill Felber](#), Claudia Anderson and Dianne Frazer followed by [Amy Porter](#)'s spectacular performance of the Prokofiev Sonata with pianist Katie Leung.... exquisitely executed.... MEMORIZED! Listen to a clip from The Flute View Instagram feed [here](#). What a terrific way to start off the convention.

#### **Friday Afternoon Tribute to Katherine Hoover**

Denis Bouriakov's performance of "Spirit Flight" by [Katherine Hoover](#) was sublime, delicate and profound, appropriately reflecting the piece's title.

[Zara Lawler](#) spun her unique saga on "Serenade from Canyon Echoes" by Katherine Hoover with Dustin Donahue (vibraphone and marimba) and Barbie Diewald (choreographer). Bringing movement into her selection, Lawler's interpretation of Hoover's work was creative, original and innovative, transporting the work into new interpretive heights. Lawler was a delight to witness.

Another thrilling collaboration, was "The Word in Flower" by Katherine Hoover performed by [Bonita Boyd](#), (flute), Anna Belaya, (soprano), Daniel Nistico (guitar). Listening to the contrasting sonorities of each movement was like tasting the varying courses within a meal. Boyd's thoughtful luminosity rang together gracefully with Belaya's robust and resonant voice while Nistico's guitar provided a resonant bed for the ethereal singing lines.



Katherine Hoover

“Dream Dances” for piano solo by Katherine Hoover performed by [Dianne Frazer](#) was the perfect palette cleanser of the recital, brilliantly executed with Frazer’s technical prowess and solitary flair.

Another visionary favorite was “Kokopelli” by Katherine Hoover as performed by [Laurel Zucker](#). Choosing to perform the work, from the audience rather than from the stage, Zucker brought a haunting sheen to this popular work. Technically brilliant and with a ravishing sound, Zucker placed her bewitching stamp on this alluring and favored solo work for flute.

Finishing off this remarkable concert, was [Denis Bouriakov](#) and Dianne Frazer performing “Mountain and Mesa” by Katherine Hoover. Spinning their enchanting collaboration, Bouriakov and Frazer performed a spellbinding rendition of this most entrancing and lesser known gem. Listen to short performance clips that I posted from the NFA Instagram feed [here](#).



Denis Bouriakov

### **Friday Night GALA**

The Friday Night Gala commenced with Handel's Sonata in E Minor, Fantasy on Benyovzky by Pfeiffer and Romanian Folk Dances by Bartok as performed by the brilliant Hungarian flutist, [Gergely Ittzes](#)(flute) and the always excellent Margaret McDonald (piano)

The Chaconne by Bach and Fantaisie-Impromptu by Chopin are very known works of the violin and piano world respectively. Denis Bouriakov (flute) and Margaret McDonald (piano) performed these works with dazzling, majestic and breathtaking ease. Bouriakov's arrangements of these jewels, are sure to become popular encores for the flute.



### **Saturday Afternoon**

[The Desert Echoes Flute Project](#) conducted by Christina Steffen was a notable occasion. With several NFA Premieres on the program, the DEF Project was an impressive group. Conducted by the charming and insightful, Christina Steffen, this flute choir boasts stunning sonorities, and accomplished techniques. The DEF Project is a first-class ensemble.



Jennifer Gunn

### **Saturday Gala**

Concerto in Three Movements by Ken Benshoof as performed by [Jennifer Gunn](#) (piccolo) left her audience entranced. Gunn wove her magic tale, and as if hypnotized, the audience leapt to their feet in the end in appreciation.

Another show-stopper, was the Klezmer Medley Traditional arranged and performed by [Adrianne Greenbaum](#) and conducted by Clyde Mitchell. With it's foot-tapping rhythms, and consummate playing, Greenbaum and Mitchell "knocked it out of the park" and again, the audience rose to give the well deserved standing ovation.

The brilliant performance that finished this concert was [Walter Auer](#) who performed the Reinecke Concerto under the baton of [Ransom Wilson](#).



Jose Valentino and Jim Walker

### **Saturday Night Cabaret**

[Jose Valentino](#), [Giovanni Perez](#) and [Jim Walker](#) playing Jose Valentino compositions arranged by Giovanni Perez. There are no words to convey the absolute brilliant talents and creativities of all three of these fine musicians. Jose and Giovanni's "break out" moment, was definitely when Jose pulled out his electric bass (!) and started singing, scatting and all-around funk-ing-out while Giovanni added a masterful flute solo. This was a night to remember, Valentino and Perez are the rising stars of the next generation.

### **Sunday Gala**

La Campanella by Niccolò Paganini as performed by Denis Bouriakov (flute ) and Lillian Buss Pearson (piano) was another transcription programed by Bouriakov. Once again, his impeccable performance was charmingly a mind-blowing, jaw-dropping interpretation as he used his signature wizard tonguing in the lightning speed passages.



The Project Trio

Djangish was performed by [PROJECT TRIO](#), Greg Pattillo (flute), Eric Stephenson (cello), Peter Seymour (bass). THIS. GROUP. IS. EPIC. Creative arrangements, dynamic performance, with a hint of comedy, The Project Trio is in a class of their own.

And to close off the concert and convention, the Bach Air as conducted by [Zart Dombourian-Eby](#) was sentimental, inspiring and of course, with touches of melancholia as the room lite up in camaraderie and respect.

Once again, the National Flute Association Convention was an astounding success. Thank you to the Board, Officers and Volunteers who make the event run so smoothly and seamlessly. Thank you to all the remarkable performers who participate every year, which makes this our sensational event of the year.

***See you next year in Minneapolis!***

[Viviana Guzman](#), *The Flute View*



Desert Echoes Flute Project



# Artist Interview: Omar Acosta

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



*Omar Acosta is a versatile musician who works as a flutist, composer, and arranger. His professional affiliations include the Simon Bolivar Symphony Orchestra, Symphony Orchestra Venezuela, and the Spanish National Ballet.*

*He has been a soloist with the Simon Bolivar Symphony Orchestra, Symphony Orchestra Venezuela, Maracaibo Symphony Orchestra, National Philharmonic Orchestra of Venezuela, Zulia Symphony Orchestra, Symphony Orchestra of El Salvador, Merida Symphony Orchestra, Caracas Municipal Symphony Orchestra, and European Symphony Orchestra.*

*He taught for more than 10 years in Venezuela before moving to his current post in Spain.*

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

1. The time when I joined the Simon Bolivar Symphony Orchestra by the age of 17.
2. The five years I spent in the Symphonic Orchestra Venezuela.
3. My new home, Spain.
4. The world of Flamenco music.
5. The four years I spent in the Spanish National Ballet as musical director, composer and flutist.

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

For me the most important thing is to get to know myself, both personally and musically and develop the remarkable personal characteristics that can appear in the way and improve the ones that can be weak. It's really crucial for me realize that when I perform my own music I can give the best in me and to get the best from the musicians that play with me.

Composition is something that defines me as an artist, I've found that composing is when I develop part of what I look for in my life. And to play my own compositions take me to a place where I sometimes think I don't want to leave.

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

I have private students, from kids to pensioners and I also teach in workshops to different groups of musicians, flute ensembles and any melodic instrument, where we practice different World music styles, like flamenco, brazilian music, venezuelan music, cuban music, etc. with final concert included.

Specifically I am running an educational project in Madrid where music and compositions take part, it's called "Centro Integral de Artes" (Integrated Arts Center) and is a training center where dance, painting and music go hand-in-hand to offer a complete artistic education that comprehends a big part of the arts.

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

To feel and transmit energy through the flute and through my music. On stage I feel plenitude with myself and is in that place where I feel in my soul a total connection with the world, I don't want to leave the stage!



Omar Acosta

### ***CD releases?***

This year I will have a new CD of music for flute with my compositions for duets, trio, quintet and flute orchestra. And I'm also arranging another CD with my trio (Guitar, percussion and flute), with my compositions too.

### ***What do you like the most of publishing a CD?***

The process of composition, research and recording, that's the part I like the most.

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

Besides the two cd's I am working on, I continue with the performances of my groups, with the Spanish National Ballet, workshops in the conservatoires. I am also invited, on August the 20th to the 80th birthday of the master William Bennett, where I was commissioned to compose a piece for five flutes and piano (*Sevillanas criollas*) and it will be performed in the gala by William Bennett, Emily Beynon, Denis Bouriakov and Lorna McGhee, a real luxury for me.

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

My personal goal is continue growing and learning everyday, and to live every musical moment that appears in my life. Each day is a new adventure and I want to feel every minute as I feel on stage. My professional goals are a bit on the same way, keep composing and finding new paths to grow more professionally.

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

What is authentic, sincere and genuine, and if it's simple, better. I think that the greatest is in the simple and pure and all that can emerge comes from there.



Omar Acosta

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

Abandon the economic certainty of the symphonic orchestras and teaching to dedicate my time to my career as a soloist, to compose and perform my own pieces.

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

The first mentor was my grandma, who made me believe that eating all the food, brush my teeth, wash my hands and play all the instruments were everyday routines for every human being. Then, with time I started to understand all these routines (unless the one of the teeth but I do it very often). My master and great friend Pedro Eustache had been and is still an example for me.

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

To sing in choirs, to go to the cinema, to record in my studio, the red wine, and Donald Duck.

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

Be honest with yourself, dream, have fun with the flute and with yourself.

-[Omar Acosta](#)

## Go OrGAnic for Back-to-School Success by Lindsey Goodman

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



### Go OrGAnic for Back-to-School Success: Get Organized, Set Goals, and Stay Accountable

*Lindsey Goodman*, known for her “generous warmth of tone and a fluid virtuosity” (*Charleston Gazette*), is principal flutist of the [West Virginia Symphony Orchestra](#), solo flutist of the [Pittsburgh New Music Ensemble](#), adjunct lecturer at [West Virginia State University](#) and [Marietta College](#), instructor for [Goodman Flute Studios](#), and has given over ninety world premieres.



A new academic year is upon us, so make the pledge to “go OrGAnic” to ensure your back-to-school musical success! Much has been made of eating organically for improved health and, and starting your school year “OrGAnically” by getting Organized, setting Goals, and staying Accountable will get your fall semester off to a similarly-healthy musical start!

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## Get Organized!

Filling a book bag with fresh school supplies signals that a new school year is nigh, and stocking your music bag is just as important! Get organized with necessary materials:

- ***Flute and/or piccolo in best playing condition***
- ***Pencils with erasers***
- ***Batteries for metronomes and tuners***
- ***Lesson notebook/practice journal***
- ***All assigned music***

Ideally, summer is the time to have flutes and piccolos serviced for their yearly clean, oil, and adjust. Make sure that your instruments are in top working order as the fall semester begins!

Your favorite flute tool should be the pencil, so never be without one for you and one for a friend. Prefer a metronome or tuner which can be downloaded to your smartphone? Check out the [Bulletproof Musician's](#) recommendations on the [Five Best Metronome Apps](#) and the [Five Best Tuner Apps](#) to lighten your music bag's load. The next most important thing in your music bag is your lesson notebook/practice journal. Accompanying you always, use this to catalog private lesson assignments and record daily practice sessions. (Learn more under “Stay Accountable”.)

All assigned repertoire should be purchased, as photocopying copyright-protected music and downloading sheet music outside the public domain is illegal. Once acquired, go the extra mile with repertoire in advance:

- ***Listen to multiple recordings***
- ***Define terminology***
- ***Research each work***
- ***Study the score***

Summer is the best time to get a head start on this list, but it's never too late! Study two or more recordings of professional flutists for each assigned piece while following along with the music.

Buy CDs, download purchased tracks, or watch legal online videos, as sharing copyrighted recordings without permission is piracy.

Start a definition spreadsheet, defining every foreign term in your repertoire, and adding to it with each new assignment, creating a cumulative personal music dictionary. (Don't forget to write the definitions into the music!)

Learn more about each composer and piece you're assigned, taking it further by researching the inspiration, time period, and historical context. Next, turn those study habits to the score, whether a piano part, a chamber music score, or an orchestral one. A good musician knows their part, but a great musician knows all the parts as well as their own.

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## Set Goals!

With materials organized, setting goals is the next order of business for academic-year achievement. Consider these items as you dream big:

Short- and long-term goals

- ***Practice expectations***
- ***New repertoire***
- ***Opportunities***

Every student should have clearly-stated short- and long-term goals developed in coordination with her instructor. Short-term includes learning a new skill or piece, whereas long-term encompasses the next big achievement, like a recital or college audition. Routinely assessing goals and the timeline to achieve them keeps motivation burning all year long!

A big goal to set is personal practice expectations, discussed in consultation with your teacher. Practicing every day is a must, but, rather than committing to a certain number of hours per day, try setting a weekly hourly practice quota to work around busy schedules. On freer days, practice more, and on busier ones, get the bare minimum in regardless.

Fulfilling practice expectations is more fun when you're excited about your assignments. Explore new repertoire in a time period or style you enjoy, and discuss works with your teacher for integration into your goals. By the same token, research opportunities for yourself. After school, no one will knock on your door offering you work; it'll be up to you to find your next project, so get into the habit now! Check out:

- ***Performance opportunities***
- ***Honors ensembles***
- ***Competitions***
- ***Festivals***
- ***Auditions***

Need to perform more? Seek out local churches and assisted living facilities, offering free services for experience, google honors orchestras and bands in your state, and consult [Flute Talk's annual directory competitions](#) and [annual listing of masterclasses, camps, and festivals](#) to find your next big break or opportunity!

It's never too early to think about the next step. High school students should research colleges as early as the start of sophomore year, undergraduates explore graduate school options beginning in the second year also, and masters students should look into doctoral programs as soon as they matriculate! Ask your teacher for advice, as s/he will be your mentor and advocate at every step along the way.

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## Stay Accountable!

With goals set, it's time to get to work towards accomplishing them! Follow these guidelines to stay accountable in the practice room:

- ***Schedule practice time***
- ***Prioritize fundamentals***
- ***Develop a warm-up routine***
- ***Record and study practice sessions***
- ***Use your practice journal/lesson notebook***

With a busy fall, it's easy to skimp on practice time. Schedule daily practice sessions at the start of each week, and keep the commitments as for an appointment or class. It's also tempting to skip straight to solo or ensemble repertoire, but fundamentals must be practiced daily. These building blocks allow advanced repertoire to be learned more easily and efficiently.

Start each day with a warm-up routine personalized to your needs and incorporating fundamental long tones, scales, and technical work. Keep things fresh by rotating exercises daily or weekly, and use your tuner and metronome frequently.

Other strategic tools in the practice room are your recorder and practice journal. Whether using the built-in Voice Memos app on your iPhone or a portable recorder (check The Bulletproof Musician's list for the [Five Best Recording Devices](#)), recording runs of works and listening back with the score provides perspective for accurate self-critique. Cataloging each practice session in your journal, including time spent, metronome markings, and reminders for next time, helps you stay on track!

An important outcome of personal practice is coming to every lesson or rehearsal having done everything possible in advance, so that your teacher, conductor, or colleagues can bring you to the next level. To do that:

- ***Come prepared for every lesson or rehearsal***
- ***Keep track of lesson and performance schedules***
- ***Use your lesson notebook/practice journal***
- ***Record and study lessons***

Never miss a lesson, rehearsal, or performance by keeping careful track of your schedule, whether on a physical calendar or electronically. Bookmark your studio and/or department's website to ensure you're up-to-date with commitments.

Bring your lesson notebook to every applied session so your teacher can track practice progress, list new assignments, and answer questions which arise between sessions. Also bring your recorder, and listen back to each lesson with the music and notebook to add an objective viewpoint and glean the most from each session.

Most of these ideas are common sense or things we know we *should* be doing already, which makes it extremely "OrGAnic" to integrate the concepts of getting Organized, setting Goals, and staying Accountable into the start of your new academic year. Make this school year your most successful one yet, "OrGAnically"!

# Artist Interview: Daniel Wang

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



Congratulations to Daniel Wang, winner of the [Woodwind & Brasswind](#) third prize in our inaugural High School Soloist Competition. We interviewed Daniel to find out more about this talented young flutist.

**Bio:** Daniel is a junior in high school from Parsippany, NJ. His former teachers include Chia-Hsiu Wang and Judith Mendenhall. Having attended the Mannes Precollege Division, Daniel is a winner of the Ridgewood Concert Band Youth Soloist Competition and has been selected for the NJ All-State Orchestra as principal flutist in addition to the NAFME All-National Symphony Orchestra. His favorite flutist is and always will be the one and only Marina Piccinini!

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

As did many musicians, I started piano lessons as a child, but at six years old, I frankly hated it and spent most of my daily practice time plotting vengeance against my parents for the burden they had placed on me!

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

I was drawn to the flute in a magical way. During elementary school, I simply looked at the Boehm flute and felt an intuitive understanding of how it worked. Furthermore, I was struck by the flute's elegance. While other wind instruments were icky and gross to play, the flute seemed to resonate more beautifully.

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

The funny thing is that I'm without a teacher for the moment. My former teachers include the "local legend" Chia-Hsiu Wang and Professor Judith Mendenhall at the Mannes School of Music.



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

I am a junior (rising senior) at Parsippany High School in Parsippany, NJ. I won't be majoring in music as I feel that my intellectual talents are greater. However, I certainly will not be one of those high musicians to forget about their instruments as they enter college. I vow to keep playing as long as I have the ability.

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

I hope to continue developing my own stylistic identity. Additionally, as a senior, I'd like to put all of my experience on the table for a variety of competitions and auditions to see what I'm really made of.

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

I was immediately elated. Ever since, I have felt very grateful to the magazine, judges, and sponsors for this honor.

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

When I entered, I held hope of winning, but I doubted that something would really come of my entry.

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

I love the sweet, textured spin that no other instrument has. Also, the flute's use of air provides a great channel for passion. Best of all, the flute's low register is just purple heaven.

***What are you going to do with your prize from Woodwind & Brasswind?***

Musicians take great pride in capturing their best work. As a beginning home recordist, I plan to spend at least some of my winnings on equipment so that I can make even better recordings in the future!

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

I never eat my food with ketchup. My ringtone is the *Midsummer Night's Dream* excerpt. My favorite color is orange. I was born in California. I love mangoes.

YouTube Link:

<https://youtube.com/watch?v=95pKysym0q8>

# My 20 Year Anniversary of Starting School by Rachel Hacker

*Sep 1, 2016 by The Flute View*



Having attended school for the last 20 years of my life, this is the first September that I have not begun another academic year. I can still vaguely recall my first day of formal education, in preschool, at four years old. My mother took a photo of me that day, in September of 1996. In the photo, I am wearing a blue dress, vaguely inspired by a sailor's uniform, and nervously clutching a staircase railing. At the time of that photo, I had no idea that schooling would become a central part of my young identity. In fact, in later years, I would come to rely on my schooling as one of my points of pride.

Prior to that first day of preschool, my mother raised me on an intellectual diet of depth, creativity, and curiosity. It was those same intellectual qualities that led me to being top of my class in elementary school, in the Gifted programs of middle school, a National Honor Society student in high school, and successful in undergrad and graduate school.

Since completing school, I have struggled to feel the same sense of belonging in society. Attending school until the completion of a Doctorate was my original plan. I chose to apply to four schools. The preparations for those applications began in summer of 2015, and required many hours to complete. In Winter of 2016, I auditioned for those programs, with a feeling of assuredness that I would have four more years of school occurring, starting in this fall. However, those plans abruptly came to a halt.

I still clearly remember the day I was rejected from the last of those four prospective Doctoral Programs. The email arrived in my inbox during a blustery afternoon on March 2nd, 2016. I had made the rather indulgent decision to take an afternoon nap that day. After being awoken from an alarm, an email with the subject "Admission Decision" was visible on my iPhone screen. My iPhone shook in my hands as I attempted to open up the message. The tiny, pixelated text read on my phone: "We are sorry to inform you, but you have not been admitted into the Doctorate in Music Performance." The first line of text was satisfying enough for my injured ego. I spent the rest of the night feeling both numb and surprised. Over the past several months, I had "put all of my eggs in one basket." At that time in my life, getting a Doctorate seemed like the only feasible

step for my future. Now that I would not be returning to school in the fall, I asked myself, “Now what?”

Since my first day of preschool, I have always known the answer to the question of “Now What?” I have endured a rigid, but satisfying, yearly schedule, for the past twenty years. My “job” was to study and practice hard, from September to May. I was given days off of school for holidays. I had every summer free to pursue simple employment, and musical goals. My housing was paid for through student loans, my meal plans were covered through tuition, and insurance was covered through my parents’ policies. Friends were made in the campus spaces or classrooms. Mentors were established through my instructors, or other academic connections. Friday nights were spent interacting with likeminded people, inside the confines of greasy college bars. Saturdays were relished at the Concert Hall, listening to my professors play with professional orchestras, or in recitals. Sundays involved sweatpants, procrastinated-upon counterpoint homework, and endless hours of practice time.

Though my proceeding paragraph describes a utopian academic world, I also acknowledge that some of my memories have been over-romanticized. I had to work very hard throughout high school and college. I passed some very difficult courses, completed some very difficult assignments, and learned some extremely difficult repertoire. Perhaps the “sheltering” nature of school is a double-edged sword. As a student, any of my creative ideas were approved by a professor or mentor. I also did not have enough time to pursue learning in an individualistic way. Throughout my education, I had little time to develop myself as an independent intellectual. In the few months since formal education has not been a central part of my life, my career ambitions have evolved for the better. Being out of school has provided me with many unforeseen avenues of growth.



Pathway by Josh G. via Flickr (CC BY-NC 2.0)

Sure, there are days where I wake up in the morning, feeling sad, and wondering if I somehow “failed myself.” Then, I remember that Doctorate programs are extremely competitive to get accepted into. Many DMA students have taken time off from formal schooling, in the time between a Master’s Degree, and applying for a Doctorate. These people pursue performance opportunities, teaching, and individual research goals. I feel as if these people contain a wisdom that I did not know at the time of applying for a DMA. I am optimistic that my academic career may not be over. As long as I continue to evolve as a musician and person, I could apply for a DMA program in the future.

Despite my alleged failure, my life is far from empty of musical fulfillment. As a staff member, I write or prepare countless articles for The Flute View. As a performer of contemporary music, and player of Kingma System Flutes, I now have the time to practice all kinds of new and standard repertoire. The beauty of these repertoire choices is that I am the one who chooses all of this music. This music does have to fulfill repertoire requirements for a university student recital, or appear on an audition list. In August of 2016, I visited Eva Kingma in The Netherlands, at the Grolloo Flute Sessions. Also, in light of my newfound freedom, I have begun the process for creating an album! I am making an album of 14 commissioned works, for Kingma System flute,



and/or Glissando Headjoint. I have also joined a jazz combo, which allows me to have paid “gigs” on the weekends.

There are currently lots of fulfilling non-musical pursuits in my life. I work an “easy” full time job, that pays well. Financial independence is opening new doors for me. I bought a car with my own financial resources, so I can travel to gigs. The job is also funding all 14 composers for my album of commissions. Thanks to the job, I can afford an expensive Garner Headjoint.

But there is more to life than money. In the past, I have struggled to balance my dating life with school. Currently, I can spend an evening on a date, without worrying about the management of my time. Instead of staying in a stuffy library on beautiful afternoons, my free time has granted me the opportunity to literally “smell the roses.” Nature walks have been a great way to get in touch with my musical mind. Over the past couple of years, my “free reading” time has been overlooked, in favor of doing something to prepare for a course or exam. Having been away from my hometown for the past six years, I have also had a wonderful time reconnecting with my family and friends.

Sometimes the greatest blessings in our life come disguised as a failure. For me, I know that this particular failure is one of the greatest moments of exploration in my young life. I have learned from the Buddhist faith that dwelling too heavily on the future is largely a waste of time, since we can’t predict the future. So, here’s to my unknown future, and savoring all of my present moments, since even my prized schooling won’t last forever.

## School Year Resolutions by Alice K. Dade

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



*[Alice K. Dade](#) is an award winner of the Olga Koussevitsky Wind Competition of the [Musicians Club of New York](#) and The [New York Flute Club](#) Competition. She can be heard performing Principal Flute with the [Swedish Radio Symphony Orchestra](#) on the Deutsche Grammophon label with Bryn Terfel as soloist. As Acting Co-Principal Flute of the SRSO, Alice performed in concert tours to Russia, Germany, Italy, Belgium, and various cities in Sweden under conductors Valery Gergiev, Esa-Pekka Salonen, and Daniel Harding.*

Alice joined the faculty at the [University of Missouri School of Music](#) in 2011. She was the Assistant Program Chair of the 2014 National Flute Association Convention in Chicago and a member of the Career and Development Committee of the NFA. A columnist of [Chicago Flute Club's](#) magazine *Pipeline* since 2011, Alice has also been published in [Flute Talk Magazine](#) and [The Instrumentalist](#).

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As a college professor, my New Year's Day isn't January 1st, it is August 22nd, the first day of school. Just as most make resolutions on New Years Day, I think of ways to strengthen my artistic process for the new school year. I'm not one who works well with a routine, for example, as it leaves me feeling stuck and uninspired. I work well strapped for time and enjoy working for hours on end rather than an hour a day. To work with my predilection, I mix up my schedule or take a drive to gain perspective in the middle of working.

This year was especially thought provoking because I got back from the third installment of my summer travels on Saturday, August 20th. As I was filing away the music I had just performed (Schubert Variations, Schubert Quartet for Flute, Guitar, Viola, and Cello, and, of course, flute trios of *The Flute View* Composition Winners), I was also scheduling lessons with students and revising my studio syllabus. Yes, hectic, but I'm finding that jumping from one environment to another can be inspiring. Carpe diem! This will be a great year.

I'll go to the gym twice a week and have a healthy protein shake with blueberries, mangos, bananas, almond milk, and protein powder as my go-to breakfast. I start teaching at around 10 or 11am every morning and will warm-up and practice starting at 8:30am. I'm going to have a rotation of warm-ups including exercises from Robert Dick's *The Other Flute*, Reichert Daily Exercises, Taffanel Gaubert #s 4, 6, and 11, and three octave scales complete with articulation games.

I will only drink coffee if it's an emergency and I will read the New York Times instead of *US Weekly* or *People* before going to sleep. I will listen to thought provoking podcasts on my way to work and I will...

...Oh no. I've done it again. Hi, my name is Alice and I bite off more than I can chew.

As I was thinking of my resolutions, I had the best of intentions. Alas, I will ditch most of these after two weeks. But how do I find resolutions I will actually uphold?



A good friend of mine opened a restaurant not so long ago and referred to his kitchen as “the lab”. This was where he and two other owners created their menu. I love the idea of having a lab where there is room for experimentation. Somehow a concoction that only produces a lot of pink foam is an acceptable image here, in other words, it’s not a dead end. You are allowed numerous failed attempts in order to finally find the right formula.

My lab is my studio and my students inspire many ideas. A first lesson back from the summer is always telling—are they motivated and well rested or distracted? Have they figured out something that really clicked for them? One student in particular, a senior, brought in a planner she designed herself. Hours of work must have gone into drawing not only a calendar but also a practice log, complete with to do list and a basic outline of what to practice that week. She already noticed that her academic year schedule would look a little different from what she created for the summer. She seemed so determined to keep this method going. Something clicked.

I tend to gain momentum by examining what others do and making it my own. For example, the poet W.H. Auden said:

***“A modern stoic knows that the surest way to discipline passion is to discipline time: decide what you want or ought to do during the day, then always do it at exactly the same moment every day, and passion will give you no trouble.”***

I think Auden’s quote is reflective of what he noticed about himself as an artist, not necessarily what all other artists need to be productive. I need discipline as well, however, without freedom to change from day to day, you won’t be hearing much inspiring music from this gal.

What I would be willing to try would be a very basic work schedule that has room for slight variations each day.

**8:00am-9:30am: Breakfast, get ready for the day, answer emails**  
**9:30am-11:00am: Drive to school, warm up**  
**11:00am-2:00pm: Teach, taking short walks or tea breaks in between**  
**2:00pm-3:00pm: Grocery shop/run errands**  
**4:00pm-5:30pm: Practice**  
**5:30pm-7:00pm: Dinner/relax**  
**7:00pm-8:30pm: Practice**  
**8:30pm-10:30pm: Socialize/read/relax**

In order to keep this schedule up, I will assign a room in my house where I only get work done. This way I associate being productive there and not binge-watching Netflix. You may notice that my mornings start at 8am and warming up at school at 10am. This is me being honest with myself. I wish I were a morning person but I know I enjoy going to sleep late and waking up late. Why not work around that in attempts to keep this resolution? I'm an owl, not a lark.

I'm already feeling more positive about my school year; however, I know I will need more structure in these scheduled practice sessions. What seems to help me is finding exactly where the most difficult parts of the piece are, down to which notes are giving me the most trouble. I then isolate those notes and create a *loop exercise*, in other words, I play those notes continuously with the original rhythm (as many times in a row as possible), a dotted rhythm, and the reverse of that dotted rhythm. Once I have found these, I will revisit them each day, eventually creating a checklist of exercises for each piece that I go through everyday. This is getting close to a routine but I can't argue with the results. Especially in passages like this one from the Schubert Variations:



We owe it to ourselves to be honest and yet keep challenging our artistic output. If we aren't honest with how we naturally are, our resolutions are only traps for failure and setbacks. If you don't know who you are, try asking yourself questions and read about what other artists and scientists have done. Don't judge your answers, it takes all kinds to be creative.



# Going Back to Flute School....10 years later by Angelina Panozzo

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



*Angelina Panozzo is a jack of all trades, and a master of Netflix and video games.*

*A self-described Creative, she works as a musician and a professional crafter. She's currently making a journey back into music after a long absence, and can't wait to learn more.*

*For more information, visit her [website](#).*

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When I was nine years old, I was assigned the flute when I joined my tiny school's "band." There were about 45 kids that first year, and only 10 of us remained in the next year. There were two flutes and eight clarinets in our band, and somehow, we made it work.

I went off to a big high school, spent four years in marching band, concert band, wind ensemble, and jazz band. I was never great at the flute, but I loved being part of a musical community that was creative, supportive, and engaging. In college, I was a double major in vocal performance and composition. There was no time for community wind ensembles or chamber groups, and in the poor student years, I ended up selling my precious flute to make rent. I hadn't played it in years anyway, and I thought that playing the flute was firmly in my past - a closed door that I wouldn't go through again.

## **Before last week, I hadn't touched a flute in ten years.**

My fellow creative and partner bought me a beginner's model for my birthday. It's nothing fancy, it has its shortfalls, it's not even an open hole flute. It's as beginner as beginner gets.

It was an odd feeling, sliding the head joint into the body, adjusting my embouchure, and tuning up. The last time I did this, there sure wasn't a phone app for it - but now I have a mobile metronome, tuner, and fingering chart in my pocket. It's truly incredible how much muscle

memory I have after all these years of not playing - I guess all of those relentless scale exercises actually DID teach me something.

I ran my fingers through all the scales I could remember. I tried to replay lessons I took 15 years ago in my mind, trying to remember techniques, skills, and music.

Playing the flute again is like reminiscing with an old friend. "I remember this. I remember you. This feels right." It's like slipping into your favorite pair of jeans that are perfectly broken in and fit just right. It's like reading your favorite book for the dozenth time, running your fingers over the well-worn binding. It's like rediscovering that movie you used to love, on a night when you're feeling like the world is against you.

After two short practice sessions, I realized that I'm going to need some help to get back into a flute-y mindset. I ordered scale and arpeggio workbooks, etudes, and intermediate pieces that I can work my way up to. Someday, I'll find a local teacher to take a few lessons from when I'm ready - when I need help to overcome technical challenges or get advice on an instrument upgrade. I truly will be going back to flute school, as an adult learn I was never gifted at playing the flute, and I never will be. I'm mediocre, and that's okay.

People say it's never too late to learn, but not many people jump on that educational wagon after they graduate. Life gets too busy, we forget to make time, we get sidetracked by other things that are higher on our priority lists. We hear stories about how many teachers don't want to accept adult learners because they will never be a "successful" musician in that area - but I have no delusions of grandeur, no plans to audition for orchestras. I just want to be a part of something again, and to remember what it feels like to create music in a non-stressful environment.

I'm not here to be famous. I'm just here to learn. I'm here to remember.

## Summer Festival Reflection: Performing vs. Working by Ty Gable

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



*Ty Gable is a senior Flute Performance major at the Schwob School of Music at Columbus State University in Columbus, Georgia.*

*At Columbus State, Ty is the flute instructor through the Schwob School of Music Preparatory Division as well as the Assistant Director of the Conservatory Flute Choir.*

*Ty is a student of Dr. Andrée Martin.*

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As my senior year at the Schwob School of Music begins to unfold, I have taken some time to reflect on the unique opportunities presented to me this past summer. During the months of June, July, and August, I had the privilege of attending two summer music festivals: the 2016 [nief-norf Summer Festival](#) and the [Performing Arts Institute of Wyoming Seminary \(PAI\)](#). The nief-norf Summer Festival is a three-tiered, interdisciplinary think-tank that combines contemporary music performance, composition, and research at the University of Tennessee, Knoxville. I was fortunate to attend as a Performance Fellow and was tasked with preparing, rehearsing, and performing a total of six contemporary chamber works throughout the course of my two-week stay. My role at Wyoming Seminary's Performing Arts Institute however, was much different. PAI is a six-week side-by-side summer festival for high school students located in Kingston, Pennsylvania. I was employed as the Flute Counselor and Head Music Librarian, and served as an authority figure to the students as opposed to a participating performer. Although working and performing at summer festivals entail very different priorities and obligations, each experience provided me with valuable lessons and experiences that I could take with me into the fall semester.

### ***Private Instruction***

While at the nief-norf Summer Festival, I had the opportunity to study with Dr. Lisa Cella of University of Maryland, Baltimore County. As a coach, Lisa worked with several of my chamber groups, providing critiques on our ensemble playing as well as further insight into the music that we were performing. I also had the privilege of taking two private lessons with her throughout her one-week stay. In these lessons, we tackled the flute-specific elements of my festival repertoire, as well as both extended and traditional techniques.

PAI has presented me the opportunity to study with Dr. Amanda Cook during my most recent and previous summers. Despite the fact that we usually do not have too much time to work together due to my various obligations as a staff member, the time I spend studying with Amanda is always a hallmark of my yearly musical education. This summer we specifically spent time on tone color manipulation with the oral cavity, as well as articulation and dynamic control. The fundamental work was beneficial, but the demands of my schedule left very little room for serious repertoire refinement.

### ***Teaching Opportunities***

Because I was a participant at the nief-norf Summer Festival, I was essentially in a student role for my two-week stay. I had opportunities to take private lessons and receive coaching myself, but there was not a younger student body at the festival for me to teach.

Contrarily, PAI is a side-by-side festival for high school-age students. Due to the side-by-side nature of the program, I was constantly in close interaction with the attendees. I had the privilege of coaching students in chamber and large ensemble settings, assisting with and leading lessons

in daily studio classes, as well as working with students privately. These opportunities put me in a leadership position and allowed me to step into the role of a teacher and out of my usual college student persona. I had a large number of students to work with, each with varying levels of ability. This diversity allowed me to explore a number of teaching techniques that I had acquired over the years and observe how each method worked with specific students.



Ty Gable with students of The Performing Arts Institute

### ***Paycheck***

My time at the nief-norf Summer Festival was spent as a Performance Fellow and did not involve a paycheck. I paid both an application and tuition fee in order to participate, and did not have any obligations aside from the preparation and performance of my assigned scores.

Although a large time commitment and stressful at times, PAI provided me with an income that enabled me to sustain myself throughout the summer. Having the opportunity to work at a high school music festival allowed me to make enough money to pay rent, utilities, and other summer living expenses while still being immersed in my craft.

### ***Performance Opportunities***

Both summer festivals provided me with a variety of performance opportunities in different capacities. As a Performance Fellow at the nief-norf Summer Festival, I was responsible for preparing six pieces of contemporary chamber music that would be performed throughout the course of the festival's eight-part concert series. The five concerts that I participated in were held at four unique locations: University of Tennessee's Natalie L. Haslam Music Center, The Emporium, Square Room, and Jackson Terminal. I not only had the opportunity to perform works by Boulez, Burns, Burtner, Cerrone, Lindberg, and Sciarrino, but also had the privilege to present them to entirely different audiences throughout the city of Knoxville. I had the chance to diligently

practice and rehearse, meanwhile bulking up my repertoire and improving my extended and traditional flute techniques. The focus of my two-week stay was placed on my performances and flute playing with minimal external distractions.

While at PAI, however, my obligations as music librarian and counselor superseded most performance opportunities. Here, I performed with a total of three ensembles, as both a principal and section player, in order to mentor and perform side-by-side with the students. I was responsible for preparing pieces so that I could be a role model within the primarily student-composed ensemble, but my personal practice time was very limited due to my chief obligations. My duties as a counselor included signing students in at meals and nightly dorm duty, as well as chaperoning activities both on and off campus. Similarly, my responsibilities as the head music librarian were also numerous: acquiring and returning scores to conductors, copying and resizing parts, distributing and collecting music from students and faculty, and correcting any mishaps along the way. Needless to say, both aspects of my job required many hours of commitment and often had me working late into the night and on my days off. I took numerous organizational and librarian-related skills away from the experience, but taking private time to practice was rarely an option.



Ty Gable at the nief-norf-Summer Festival

Although acting in two entirely different roles at each festival, both opportunities either provided me with or enhanced skills that I could take with me back to college. At nief-norf, I improved my chamber playing, strengthened my traditional and extended flute techniques, and bolstered my repertoire. At PAI, I learned a great deal about music library, organization, and took away some new teaching techniques that I plan to use with my own students. There were undoubtedly major differences between working at and performing in summer festivals, but the many rewards far outweighed the challenges.



# Technology, Tips, and Cell Phone Apps for the Traveling Flutist by Christine Gustafson

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



Christine Gustafson is Professor of Flute at [East Carolina University](#), where she is a member of the Duo St. Caecilia with guitar colleague Elliot Frank, and the Coastal Winds Quintet.

*She loves to play and to travel. Dr. Gustafson has performed as a guest artist and has given masterclasses in the United States, Asia, Europe, and Brazil, and she has recently visited Taiwan, Thailand, and Cambodia.*

*She is also a Flute View subscriber.*

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**When you're on the road, there are a number of things a flutist can do to make the load lighter and to provide maximum flexibility, especially in foreign countries:**

## ***Portable Cell Phone Charger***

The cell phone is the lifeline of the traveling flutist, whether you need to coordinate meeting places or find you will be late to rehearsal or just need Google maps to get there. A portable cell phone recharger is a must, especially if you will be out and about all day and not necessarily able to get to an electrical outlet. There are a number of different brands--blackweb, for example, is a very powerful brand that charges quickly and costs about \$15 USD for around 8000mAh of power. There are many, many brands, and each country has its own. If you are going to Asia, pick one up there. They are mostly very well built and reliable. Range is generally from \$10-\$20

USD. Check for weight and size and the amount of power storage that best suits your needs, as dimensions can vary considerably.

## ***Wifi***

Most airports have free wifi in the international arrivals area, though you might have to log in using your overseas phone number and your passport number (plus your home address), so keep those handy on a piece of paper. If you leave the login page, for example, in Bangkok, Thailand, you'll have to start over. Domestic airports often charge for wifi, but you can get around that by using your cell phone's personal hotspot to connect your computer to the Internet. And don't forget to use your phone whenever possible for electronic boarding passes!

## ***SIM Card***

Remember that when you switch countries you will need to purchase a new SIM card as you enter each different country. They are usually not more than about \$15 USD, and give you access to all your data and all your music and communication apps. Some international airports have stores just outside baggage claim that offer SIM cards for purchase, and it is fine to buy one there if you have the time. Local people, often taxi drivers, can tell you where to get one in town. Phone company shop personnel can help you to decide how much Internet speed and data you will need, and you can often renew monthly using their app. Tip: scotch tape your other SIM cards to the inside back of your cell phone holder so you don't lose them.

## ***Practicing outside the US***

In foreign countries we are always diplomats representing our homelands. Any casual conversation is an international exchange, and any problem can escalate into an international incident before you know it, so always be careful to be extra considerate! When planning for practice spaces, be sure consult your Airbnb host, friends and/or hotel concierge in advance of your trip about times, facilities and noise regulations. If using Airbnb, use your app to ask your host to help you find a practice space. You may find yourself needing to rent space somewhere in or close to your neighborhood.

## ***TSA Pre-Check***

[TSA Pre-check](#) can be well worth the trouble (you have to make an appointment online--often you have to drive quite a way to find an office, and wait a while before they get to you) and the cost (one-time fee of \$85) when flying a lot domestically, as you speed through security without having to take your flute or your computer out of your bag, and you can keep your shoes on. If you the advantage of this program, keep your Known Traveler Number in your phone where you can get to it quickly, as each different airline will need to put it into their database at check-in. By the way: Southwest Airlines is great for musicians, because they allow you to check a free bag, so you can take your flute AND your performing clothes/shoes without having to pay extra!

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Cell phones are a fantastic invention that has become even more helpful with the addition of recent apps:



Music is a social art, and communication is key. Traveling to a country where you will be working with musicians who don't necessarily speak English can be made much easier with [Google Translate](#). Google Translate can help you learn to read and write as well as speak another language much more quickly, as it has vocal pronunciation included and can even read grocery store packaging or the labeling on your air conditioner remote for you! Keyboards that include all major languages such as--but not limited to--German, French, Thai and Chinese, etc. can be added to your own cell phone keyboard using your settings. This will do wonders for communication in rehearsals and bookings!

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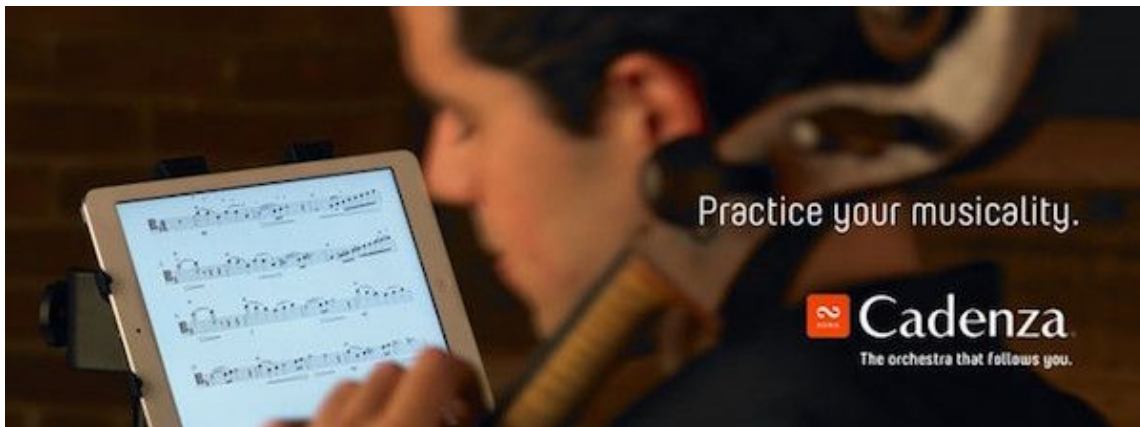
[Airbnb](#) is also invaluable when you are looking for housing and can save you a lot of money. Sometimes you find great hotels or privately owned homes, and you can specify what kind of housing you are looking for, whether you'd like a room for the night or a whole house for a month or two if you're participating in a festival. The Airbnb app brings together a community of people who are vetted (you will be required to give quite a bit of information about yourself to apply), and both lodging and lodgers are reviewed. Both the Google Translate and Airbnb apps are free.

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For practicing with a metronome and tuner, there are a couple of apps, both of which can be downloaded at a small cost, but their flexibility and ease of use make them worthwhile. Because they are downloaded onto your cell phone, eliminating the need for a physical tuner or separate metronome, you will have more room in your luggage for gifts and souvenirs! They are extremely useful in rehearsals for chamber music and are loud enough to be heard over a woodwind quintet playing at a very full fortissimo dynamic level. One is the [Tonal Energy Tuner](#) (\$2.99), and the other, which also shows the wavelengths of the sound in color as the pitch changes, is the [Tunable](#) app (\$2.99). You can record yourself at length as well on these apps, though fidelity depends on your phone. For these and more, you can also check out [The Bulletproof Musician's article](#).

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If you're working on the Reinecke or Mozart G Major (K313) or D Major (K. 314) Concertos or Debussy Faun, the Cadenza app is invaluable and free (searchable in the iPhone app store). Here is a [video of a street performer](#) on pan pipes outside the magnificent Shinkong Mitsukoshi Department Store in the center of downtown Taipei, Taiwan. He was using the Cadenza app as his orchestra. The very real-sounding "orchestra" follows tempo, rubato, and dynamics and has the flexibility to match the performer's phrasing, except where programmed not to do so.

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[Line app](#), the most popular communication app used all over Asia, is beginning to take hold in Western Europe, and I predict it will become very widely used in the US as well before long. It is free and offers free international phone calling, messaging, and creative stickers. It also reads QR codes.

One last low-tech but very handy tip: do your ankles tend to swell on long overseas flights? Try a pair of **compression socks** from your local pharmacy, and get your pharmacist's advice on size and degree of pressure. They can make a big difference when you're standing up for a long rehearsal the next day (about \$10/\$20 USD)!



# Writing About Music: Program Notes by Amanda Cook

*Sep 1, 2016 by The Flute View*



Back to school for music students and music teachers alike is an exciting time: reconnecting with friends and colleagues, new classes, new faces, getting back into a predictable daily schedule, and—perhaps most importantly—getting some serious face time with your flute! One thing that often comes with the start of a new academic year is recital planning.

While the process of setting a date, choosing repertoire, finding a collaborative pianist, planning rehearsals, practicing, and finding the perfect outfit tend to flow organically together, one step of the recital planning process tends to get neglected: writing program notes.

Personally, I've started a [Program Notes Database Project](#) to archive all of my notes from past performances. As a teacher and a writer, I believe in the power of information sharing (as long as credit is given where credit is due!), so I hope that this database will one day grow into a go-to resource for flutists. It also provides me with a digital back-up of my work in case my laptop decides to crash.



Whether you are giving a recital in an academic setting or a non-academic setting, writing good program notes are beneficial for all parties involved. For audience members, program notes give additional insight that might help contextualize a piece or guide the listener's ear. For performers, researching the works on your program and writing program notes early in the planning process is worth the effort because it might change how you approach the piece of music as you prepare for your performance. Though writing program notes is often dreaded and put off until the last possible moment thus resulting in a less-than-stellar product, the benefits of writing program notes early in the process include:

- ***Discovering if the work was commissioned for a specific performer or occasion***
- ***Knowing the details of the premiere including performers and venues***
- ***Learning the composer's intentions***
- ***Researching the performance setting for which the piece was intended***

Knowing the people and performance setting involved in the creation of a piece can help guide interpretative decisions. Was the work intended to be a virtuosic showpiece, or was it intended to be background music? Who performed the premiere of the work, and does anything about their playing inform your understanding of the piece? Is the composer emulating other music styles, and how does this change your approach to vibrato, tone color, phrasing, and articulation?

So where do well-written program notes begin? With reputable reference material. One of the best sources for getting starting on your program notes is Grove's Dictionary of Music and Musicians, commonly referred to as simply "Grove." Many schools provide access to this database through their libraries, and the entries include detailed composer biographies. These biographies may or may not include information about the specific piece you are researching—however, you can learn the circumstances of the composer's life leading up to the composition date of your piece. These entries also include extensive bibliographies that can point you in the

direction of more books and articles about the composer. Challenge yourself to get your hands on the primary source material cited in the bibliographies in Grove. If you are working on contemporary literature by composers who are not represented in Grove, search for biographical information on their websites, and contact them to ask about the piece. Composers are generally excited to hear that you are working on their music and happy to answer questions.

Once you have all of your research assembled, it's time to start writing. The first thing to consider is the tone of your program notes. Whereas a more relaxed tone can work to your advantage with concert/album reviews and blogs posts, this is not the case for program notes. The tone of your program notes should be fairly academic with proper grammar, punctuation, and syntax. Your writing does not need to be overly-verbose and esoteric for the sake of sounding academic, but it should reflect a level of writing that you would submit for a term paper or an article submission to a written publication.



Another thing to consider with program notes is physical space. Concert/album reviews and blog posts published through an online medium are more flexible with words counts, but program notes must fit into the program. Depending on the availability of blank space in your program, this might challenge you to be more succinct in your writing.

Last, consider the flow of information. Well-written program notes teach the audience three things: biographical information about the composer, a history of the composition, and details about how the composition sounds. The more familiar the composer, the less space you need to dedicate to their biography. Instead, spend more time on the historical details of the specific composition and what the audience should listen for.

Bottom line, your program notes should be an opportunity for both you and your audience to learn more about the music. From a performance perspective, the research assists with interpretive decision making. From an audience perspective, the reward is a guided listening experience.