

The Flute View

OCTOBER 2016

Quintessenz

20 Year Anniversary

FLUTES GONE VIRAL!

ENTREPRENEURSHIP
YOU HAVE WHAT IT TAKES

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GURUS OF GROLLOO

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Cyber-Bullying in the Flute World by Fluterscooter

Oct 3, 2016 by [The Flute View](#)



I never thought it would happen to me. I was the victim of a flute cyber-bullying attack (Yes, flute cyber-bullying is a real thing).

Social media can be a great thing sometimes, but it also has the ability to turn ordinarily shy people into insensitive, unrelenting bullies. The idea is that since they are hiding behind a screen, they can say anything on social media without consequence for their actions, especially if they have anonymous accounts. In real life, this is not the case. We do not go up to a person and directly insult them. Unfortunately, I'm seeing this more and more these days. Almost every time I log onto Facebook, Instagram, or Youtube, I see these trolls waiting to comment, just to start an argument. As a flutist, I find it extremely upsetting to see other flutists unapologetically knocking down other members of our community.

This is my story:

It started with my innocent Instagram post of the Sakura Pink Fluterscooter bag.

An anonymous account called "mosttalentedflutists" (the account has now been deleted) commented on the photo, saying that I need to make man's bags and that "all flutists aren't female or gay." I responded politely, along with some fans, that I do indeed make flute bags for men, including the newest Greg Pattillo bag, and to please look on my website. For some reason, they didn't seem to be satisfied with the response, and went on to insult myself and my fans on the photo's comment thread.

Then it started getting sexist.

When they said “women like you,” referring to some of my female flute friends and fans, then I had to step in and politely ask them to please be supportive of the flute community and to be nice. They then removed all videos of female flutists from their account, and changed their account name to “mosttalentedmaleflutists.” They went on from here, spewing nonsensical comments about how male flutists play with “more power and authority” and know how to use air better than female flutists. Ok, Donald Trump of the flute world. Have any other knowledge to share with us?

The moral of the story is:

If you have nothing nice to say on social media, please say nothing at all, or even better, stay away from social media: it's not for you. We all have our pages to share and inspire, not to degrade one another. Although this is just something that just recently happened to me, many close friends have been victims of flute cyber-bullying over the past few years. I think it is partly generational, as young millennials grew up with social media and have less of a filter, but I've seen the same hate from flutists of retired age as well. In any case, let's all play our part in making the online flute community a safe place where we can all express ourselves in a positive environment and support each other. Peace.

Artist Interview: Katherine Bryan

Oct 3, 2016 by [The Flute View](#)



[Katherine Bryan](#) made her concerto debut at the age of 15 with Daniel Harding and the Academy of St. Martin-in-the-Fields in London and later made her US concerto debut at the Lincoln Centre with the Julliard Orchestra. She has since performed as soloist with the BBC Philharmonic, Helsinki Philharmonic, Royal Scottish National, Halle, Nurnberger Symphoniker, New York Philharmonic and English Baroque orchestras.

At the age of just 21, Ms Bryan was appointed principal flute with the Royal Scottish National Orchestra - a position she holds today in addition to appearing as concerto soloist with leading orchestras worldwide.

Katherine is currently a lecturer in flute at the Royal Conservatoire of Scotland and Chetham's School of Music in Manchester. She has also played Guest Principal with the London Philharmonic, Royal Northern Sinfonia, Hallé, Philharmonia and London Symphony orchestras.

Can you give us 5 career highlights?

1. Opening the Royal Scottish National Orchestra 2016/17 season playing the Rouse concerto. The audience response was incredible.
2. When my third album Silver Bow was chosen as a one of the top 20 albums of 2015 by Classic FM.
3. Recording Debussy's *L'après midi d'un faun* with the RSNO and conductor Stephane Deneve for Chandos Records.
4. Performing Dvorak 8th Symphony in the Musikverein, Vienna.
5. Giving a class at Juilliard my former teacher Carol Wincenc's current students.

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

I teach quite a lot, and give classes all over the world. I am currently launching the inaugural Katherine Bryan International Flute Course which will take place in Scotland, January 4-8th 2017. I love teaching. It makes me think! Seeing a student let go of technical worries and really make music is wonderful. I like to create musicians, not just flute players.

What do you like best about performing?

Communicating with an audience, and moving people emotionally. I love that music unites people, from all different walks of life, cultures and backgrounds.

CD releases?

I have three currently, with a fourth due for release in 2017. The first two are flute concerto recordings (including Liebermann, Nielsen, Rouse and Ibert concertos) and the third disc is a collection of violin transcriptions with orchestra.



Katherine Bryan

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

I have lots of solo recitals around the UK, a performance of a new transcription of Mendelssohn's Violin Concerto that I've just finished, performances of a new concerto commission by Scottish composer Martin Suckling, a tour to Spain with the Royal Scottish National Orchestra, trips to Copenhagen, New York, Ireland, and Canada.... And a very busy orchestral schedule! Also my regular teaching at the Royal Conservatoire of Scotland and Chetham's School of Music in Manchester each week.

What are your goals personally? Professionally?

Professionally, to allow the flute to really shine as a solo instrument. To bring new interpretations and transcriptions to audiences and make them think. To never lose my dedication to everything I perform, and to always have time for my students. Personally, to always be warm, sympathetic, loyal and sincere. I suppose I aim for those qualities in my playing too! Over the next few years, I'd like to do more collaboration with artists from different genres, and travel as much as possible.

What inspires you the most in life?

People, experiences and traveling. Also my dog Ralph's little face when I get home! He's just hilarious and a real tonic to a crazy week.

What has been your greatest challenge?

Being a Principal Flute of a major symphony orchestra at 21. It was a quick learning curve - I was involved in a lot of managing and decision making straight away. I'm lucky to have a wonderful flute section who have always been incredibly supportive. As a soloist, one of my greatest challenges is dispelling the myth that the flute is a one dimensional instrument. Oh... and memorizing the Christopher Rouse Concerto was also pretty tough!



Katherine Bryan

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

I studied with Gitte Marcusson as a teenager and Carol Wincenc at Juilliard. Both of them had a huge effect on me in terms of my flute playing, naturally, but also taught me to prioritize musicianship above everything else.

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

1. I have many, many, many pairs of shoes (100 +...) and I love fashion.
2. My favourite pizza topping is anchovies. I could eat cans of them in one go.
3. I listen to country music loudly in my car... and sing along when I'm alone!
4. I go to the gym often, and have an amazing personal trainer who really inspires me to achieve things in all parts of my life.
5. I adore baking shows but haven't actually cooked a meal since 2008.

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

1. Listen to singers for inspiration! We are practically singers, we just sing through a metal instrument.
2. Always think about your breathing. You can practice it waiting for a train, and you don't need your flute.
3. Practice for short bursts of time, often. Never try and do too much in one go or you'll lose concentration. Always have awareness when you practice.

Unforgettable Moments: 20 Years of Quintessenz

Oct 3, 2016 by The Flute View



The following article is a translation and reprint of an article that originally appeared in a German flute magazine. The article was translated from German to English by Catherine Myerscough.

Author Ann Katrin Zimmermann is a musicologist working for the Gewandhaus Orchestra in Leipzig.

Come and experience unforgettable moments together. This explains the essence and motivation of the musicians that make up the extraordinary flute ensemble [Quintessenz](#). In the last twenty years, enthusiastic audiences in Leipzig and within Germany, and across the world in the USA, Great Britain, Austria, Slovenia, Italy and Switzerland could experience these “moments”. Despite the international-nature of its audiences, the experience takes each one by storm. Nowhere can a musical experience be so intensively experienced as in chamber music, where no high podium puts distance between the musician and its listener and where the instrumentalists are neither wrapped up in an orchestra, nor are they stars that move in their own impenetrable world.

The five musicians of this flute chamber ensemble, Quintessenz, immediately establish a direct form of contact with their public, moving them emotionally, taking them on a musical journey, inviting them to pause and think, to indulge themselves, to ponder, and encouraging them to listen intently, animating them into rapture, and allowing them to experience melancholy and euphoria. Old rituals attached to classical concerts are revived when creative concepts are hindered and there is unnecessary distance between artist and audience. These rituals can however be overturned and replaced with lively techniques of presentation.

The musicians of the *Quintessenz* do exactly this by presenting their own concerts. All five musicians have their own individual style of speaking about music, using pictures to evoke meaning and bring the works to life with short texts before a sound has even been heard. Indeed that is only one side to the moderation of their concerts. In the end the words bring the music as well as their speaker nearer. Music is after all human, created by man for man. Those who appreciate the humane side of music will find it of great enrichment.



Quintessenz

This is why one must experience Quintessenz live, even though the ensemble has released six fantastic CDs on the Genuin label. Recordings have a tendency to hide the personalities of the musicians behind the music that they record, but this flute ensemble fights against this and with great success, creating their own booklet texts, indulging the eyes with their artist portraits dressed in a beautiful, perfectly in-tune style, that, in their bright colour and classic, stylishly harmonised nature, foreshadows the aural experience on offer. The ensemble's concept not only to capture these unique music events audibly but also optically is brought to life by the Italian video artist Luca Marconato. His unique music video style makes the material accessible, which indeed is just what happens in every one of the ensemble's concerts creating an effect that reaches beyond immediacy.

But this alone is not enough for the musicians. For example, in "Essence of Christmas," an excerpt taken from Frank Bridge's "A Christmas Dance," the flute sounds of Quintessenz are bound together with "picture worlds:" atmospheres that communicate such difficult phenomena as transience, time perception and creativity that are, through fantasy, made the subject of discussion. Only when one allows plenty of idealism is one a pioneer of brave, sumptuous creation. They impressively force us to see and hear the possibilities that other musical genres have been using for a while. This is unusual in the classical music world, where we tolerate documented recording and live streaming as an original type of visualisation.

Original things and novelties

Only when an artist is completely free can he operate in a manner so freshly unconventional and innovative, and so uncompromisingly singular in focus. The musicians from Quintessenz organise and manage the ensemble themselves, deciding against music agents and sponsors. This complete independence has of course its cost; they pay dearly with both great financial and personal commitment and constant commitment to the pursuit of new goals. This approach has

proved invaluable not only for the impressed public but for the musicians themselves, otherwise they would not have been able to celebrate the twentieth anniversary of their ensemble this year.



Quintessenz

Since its foundation in 1996 there has been only one change of personnel. (Bettine Keyßer replaced Britta Croissant in 2000.) Stemming from three great orchestras, the Leipzig-based Gewandhaus and Mitteldeutsche Rundfunk orchestras, and the Staatskapelle Halle, the five musicians present new challenges in every project despite conflicting work schedules, everyday commitments and family holidays; they have fourteen children between them. It is a constant challenge to make the triptych of orchestral work, professional chamber music and family life to make “in tune” with one another. But these different fields of musical activity yield wonderful synergies. We can hear their shared orchestral background immediately in the arrangements that Quintessenz have produced in that they are not only created in a masterly manner with a huge wealth of knowledge but also provide creative space to produce novel sounds from their instrument, the flute. Because the amount of original literature for five flutes is extremely limited, arrangements have to dominate the repertoire of Quintessenz. A few compositions for two, three or, at the maximum, four flutes can be uncovered in the depths of music history, in pieces by Friedemann Bach, Quantz, Kuhlau, Hindemith, Bozza, Yun, etc., however music for five flutes one must compose oneself.

The majority of these arrangements are compiled by one member of the ensemble, Gudrun Hinze. Her highly professional arrangements, some of which are award winning, contribute without doubt to the success of the ensemble. The arrangements are committed to not making only one part slave away but dividing the musical action equally between the players. Arrangements that are too faithful to their original compositions sometimes are less suitable than flute-specific arrangements that include all the specific technical and sound possibilities of the instrument; in a way similar to a successful translation into another language, which detaches itself from a simple word-by-word translation opting instead for the nuances of the

other language. Often the arrangements mature further throughout the ensemble's rehearsal phase and then, after completion, a music publisher immediately snatches the pieces out of the hands of Gudrun Hinze to put a stop to many other attempts from all corners of the flute world.



Gudrun Hinze

Whether a professional musician on the hunt for concert repertoire, a student or school pupil with a desire for a challenge, or just a confident amateur (the flute still remains one of the favoured go-to choices for instrument hire), in this repertoire everyone will find something suitable for their own purpose. Just like the repertoire-hungry market profits from arrangements and original works, by, for example, Siegfried Thiele, Ian Clarke and Anže Rozman, composed for Quintessenz, so has the constant popularity of the flute a certain share of the long-lasting success of the Leipzig based flute ensemble.

Ideas and Idealism

Christian Sprenger became fascinated in the homogeneity of a flute ensemble after attending a class concert given by his teacher's flute class whilst studying. He took the initiative and gathered together his colleagues who found themselves, after the fall of the wall, in the same predicament, living in a once music-rich Leipzig with its Gewandhaus, the opera house, St. Thomas Church and Mitteldeutscher Rundfunk. The musicians did not, as is so often the case with professional ensembles, find each other as students, but met in the blooming music city of Leipzig having arrived there from across the world. The Hungarian-born [Anna Garzuly-Wahlgren](#), who since the ensemble's foundation has brought her creative and leadership qualities to her role as first flute, found herself arriving in Leipzig via Munich and New York. The varied geographical descents of the five flautists are seen as a welcome challenge by the musicians, both inspiring and enriching the creative process; not identical but sharing with a similar goal, that of making music together. By now, every player knows each other's musical sensitivity and playing style so exactly

that their own independent conceptions adapt to each other in an unexplainable manner, something that the listener can wonder at. In turn this of course benefits their ensemble playing in their own orchestras.



Anna Garzuly Wahlgren

It was quite a crazy idea to form a flute ensemble. But would the homogenous-ensemble boom, lead in the main by a cappella groups spilling into the popular music genre, also benefit a flute group. The flutes are so indispensable in chamber music, above all in the wind quintet, but so rarely are they combined together in an homogenous ensemble, in contrast to, for example, the saxophone which developed historically playing in quartets and quintets, and which has a bigger family of instruments. The flute meanwhile also has a big family to offer that can compete. The crowning sound of the piccolo (played in *Quintessenz* by Gudrun Hinze), the alto flute, made concert-ready by Theobald Boehm (tasked to Bettine Keyßer in *Quintessenz*), as well as the bass flute, seen extremely rarely in orchestral literature (acquired by Christian Sprenger for *Quintessenz*) push the standard flute aside, despite its ability to effortlessly fill concert halls with its virtuosic brilliance thanks to the revolutionary mechanical innovations of Theobald Boehm.

Universal and essential

The range of sounds that the flutes together extract is fascinating. Sometimes it presents a breath like a sound from a wind machine, then clattering percussiveness like the multi-faceted machinery, and in the next moment astonishing us with thousands of approximations to the human voice. Sometimes the individual flute sounds melt into a unique “flute cloud” and then return to being multi-coloured, always referencing the colours of an orchestra and especially the instruments that play the melody in the original composition. In *Quintessenz*, for example, Ute Günther plays this special instrument in a way that always pleases but never merely for effect, rather presenting a prominent feature such as, for example, an out-of-tune violin that plays the role of death in the orchestral version of “Danse macabre” by Camille Saint-Saëns.



Quintessenz

This very arrangement can be heard on the latest CD of the ensemble (Incantations 2016) and in their current performance programme. The programmes that Quintessenz present always contain new ideas, dramatic concepts and often an overall thematic arch, all of which are signatures of Quintessenz. For example currently Quintessenz takes "a look back" on composers who reference baroque and classical music - or play arrangements and paraphrases named "Hymn to fish" ranging from Schubert's "Forelle" to Weill's "Und der Haifisch" and Gershwin's humorous "The Fish I Love," all just to forge together two original programmes. In previous years, a musical-literary evening entitled "Storm in a water glass" lived up to its title. They also presented an evening entitled "Alle Vögel alle" that included music ranging from Rossini's "Silken Ladder" to Saint-Saëns' "Swan" and as well as a collection of jesters including Rigoletto and Puck that was joined by an ensemble from "The Magic Flute," all resulting in a creation of magical music that enchanted its audience. The musicians also allow in their performances dialogue with other art forms such as painting (in "A walk with [Paul] Klee" evening), dance (working in collaboration with choreographers and soloists of the Leipzig Ballet) and literature (with Günter Schoßböck as narrator and actor). For a jazz programme, the ensemble's pianist, percussionist and bass player joins them and in some pieces even lends a little "local colour" with castanets.

With all these wide and richly filled excursions music making still remains at the core of the five-voiced flute ensemble. To say that Quintessenz have turned this particular type of ensemble into convincing house music is too simple. They have brought the flute ensemble out of the music room and into the concert hall. The ensemble takes demanding flute music across the world but makes the music accessible for everyone, spatially, spiritually and emotionally. With passionate connection and committed musicianship the five flautists provide us with what one can describe as "the very essence of music," or "die Quintessenz der Musik:" an experience of very unforgettable moments.

The Gurus of Grolloo by Rachel Hacker

Oct 3, 2016 *by The Flute View*



The first thing I do when I wake up in the morning, is check my phone. Yes, I know it is a terrible habit. My already-prevalent anxiety issues have intensified with age, and through the access of technology. Did that cute guy text me back? Did that colleague respond to my email? How many people retweeted what I said? Did I make any grammatical errors? Did I sound “mean?” How will that person react to my message?

The answers to my non-responded messages exist in the future. In general, I imagine the future as a massive morphine-drip bag. I can frequently be found waiting for the next “drop” of satisfaction. Whether it be the next cheeseburger, the next job promotion, the next boyfriend, or the next pair of designer shoes, anticipation can dominate my thoughts until I achieve the next “drop.” In between those “drops from the morphine bag,” anxiety will manifest my mood in negative ways. I will often obsess over an anticipated outcomes, and these obsessive traits have gotten worse with time.

Earlier this summer, it became clear that I needed to improve my methods of coping with anxiety. I was constantly worrying about various things, that were largely out of my control. Worrying about the future was reeking havoc on productivity in the present. I was getting distracted during flute practice sessions, checking my phone too often at work, and had trouble falling asleep at night. My anxiety rendered me unhappy most of the time, although there were no serious issues. Throughout August, I read books about Buddhism, meditated, took nature walks, and cut out some of the “dating drama” in my life. These activities improved my happiness levels immensely. However, the best moments of clarity arrived to me in late August, after meeting the Gurus of Grolloo.



The "Gurus of Grolloo"

I arrived to The Netherlands via overnight plane, on a Monday morning. The first thing I saw from the tiny aircraft window were large, green pastures. From that moment onward, I felt very optimistic about the outcome of this trip. I had been planning for this trip since April, and was eager for my first time traveling outside of the United States. As I blearily walked through Schiphol Airport in Amsterdam, I concluded that my anxiety would not get in the way of my travel experience. My worries would need to be gone for a few days. Having the opportunity to study with my favorite flutists was far more important than waiting for "some guy" to message me with "What's up?"

My mini tour of The Netherlands would take me to Utrecht for an afternoon, the village of Grolloo for six days, and Amsterdam for a day. Revolutionary flute maker Eva Kingma held a masterclass series in Grolloo, which is the same village as her residence and flute workshop. The courses were taught by Leon Berendse, Wissam Boustany, Ian Clarke, and Matthias Ziegler. We also had the immense privilege of collaborating with virtuosic pianist Tim Carey.



Eva Kingma--Photo by Hielke Meijer / RTV Drenthe

The village of Grolloo was the perfect setting to further free myself from anxiety issues. My access to technology was limited, and I took advantage of this separation. Without social media, I couldn't ruminate about the people in my life at home. Instead, I could concentrate entirely on the present moments for learning in Grolloo. The views in this village were beautiful, and I found myself preferring to stay "present" to bask in the scenery. As a resident of Middle America, I found the Dutch countryside one of the most charming sceneries I have ever witnessed. Gone were the commercial billboards, fast food restaurants, and oversized parking lots. Instead, I was given sheep farms, lush foliage, and rows of houses that resembled a scene from *The Hobbit*. With technology and mental distractions gone, I became aware that this was a prime opportunity to make strides in my flute playing. As my playing matures, my performance goals are less about technical aspects, and more about artistry. Of course, I learned plenty from these four gentlemen about the issues in my breathing, my incorrect techniques for tongue rams, etc. However, I found their wisdom for music-making to be the most invigorating experience of the course.



Ian Clarke

Ian, Matthias, and Wissam taught the majority of the courses, and also provided private lessons to all of the masterclass performers. The three of them boast a monstrous list of accomplishments, and I was so excited to finally meet these gentlemen. Ian Clarke is probably one of the “coolest” people I’ve ever met. His vivacious personality could light up even the darkest room, and it was a very special experience to hear him perform his own compositions. Matthias always provided thorough and thoughtful responses to the performers. I was also completely blown away with his prowess on the contrabass flute, and his compositions for the Kingma System Flute. Wissam’s outgoing and quirky personality could make even the most shy of flutists feel comfortable on the stage. His powerful, emotional, playing, was filled purpose, passion, and depth.

I immediately felt at ease when studying with these three individuals. However, these men weren’t the only ones that held together the festival. Eva Kingma was immensely dedicated to hosting the the students and performers. She sent many phone calls, emails, and invoices to the course participants. At the festival, she made sure we were all housed, fed, and happy. One of my favorite parts of the festival was the tour of her flute workshop. As a performer of Kingma System flutes, I was unbelievably excited to witness the “birthplace” of her fabulous, patented, key system. Pianist Tim Carey was an equally integral part of the festival. He is one of the funniest people I’ve ever met. Tim has been referred to as “The Flutist’s Pianist,” and for good reason. He has mastered even the toughest of flute/piano chamber duos, and it was an honor to work with him.

It would be a matter of time before I exposed my “Bizarro Buddhist” personality traits to the course participants. The first masterclass of the day was spent listening to course participants, followed by a round table discussion with Ian, Matthias, and Wissam. On the first masterclass of the entire course, the three men stumbled onto the topic of performance anxiety. We talked about “mental blocks” that prevented the performer from reaching their full potential. The three men

concluded that one needs to acknowledge negative feelings, although, the negative feelings cannot interfere with the quality of the performance.



Wissam Boustany

Their comments regarding this train of thought was reminiscent of the Buddhist Literature I had been reading. I knew enough about this subject to be dangerous, so I contributed to the conversation. Nervously raising my hand, I said, “Isn’t this just the Buddhist principle of Mindfulness, but for music?” The three of them looked at me curiously after I made this comment. “Go on,” Ian said to me. I honestly can’t remember what I said next. However, I can recall mumbling something about “Buddhist literature, the present moment, blocking out negative feelings whilst acknowledging them, etc.” At that point, Wissam spoke up. He said to me, “Are you sure about all of this? My wife studies these kinds of things, and I’ve never learned of this parallel.” I then felt myself getting nervous. I was either gonna look like I knew what I was talking about, or look silly. He then looked over at his wife, Shermine, and said, “Is all of this true?” Sure enough, she verified that I was correct on my ‘Bizarro Buddhist’ ideas. That was my small victory of the day, and one of my favorite moments from the camp. From that moment forward, I viewed these three instructors as more than just “flute teachers,” but also some of the most prolific spiritual leaders I would have the pleasure of meeting.

As the week progressed, world of Grolloo was all that mattered to me. I woke up early every morning, and went to bed late every night. I ate leyden and gouda cheese with fresh croissants. I would smell the country air, and feel cool morning breezes, as I walked to the first class of the day. My afternoon naps were woken up by the sounds of Dutch children playing in lush backyards. At dinner, I ate delicious fried things, with Dutch names that I couldn’t pronounce. After lunch, I would pet the adorable pony, tied up in back of the village hotel. During rare moments of down time, I could be found sitting by the large garden pond in Eva Kingma’s backyard. In the evenings, there were concerts that ended with wine and conversation. I would

walk back to my host home every night, and stare in awe at the abundance of stars. In both the literal and metaphorical senses, I had never seen the stars quite as brightly as I had in Holland.



Matthias Ziegler

My final lesson learned through Grolloo occurred towards the end of the course. I began noticing how much more free my mind had become, and wondered how I could transfer this mindset into my daily life. I then recalled the Buddhist principle of impermanence. Life around us is constantly shifting and evolving, and it is impossible to alter the facets of our future. Looking around the lecture hall, I realized that the participants and guests of the course would likely never be in the same room together, again. If I could accept impermanence in the context of Grolloo, then I could also accept impermanence in my everyday life. Coping with impermanence could be mastered if I continue to remain present, and savor every moment, just as I did in Grolloo.

My final full day in The Netherlands was spent in Amsterdam. As I wandered the ancient streets, I realized that impermanence and mindfulness could be the keys to my success. Through maintaining the present, I could better prepare for the future. However, at the same time, I cannot get attached to the future, because I cannot control it. Worrying about my dating life, my music career, and next major life goal would not actually solve anything, and it would just waste my energy in the present moment. The “morphine bag” of my future had disappeared, and I was happy to see it go.

I returned to the United States on the following morning. Instead of feeling sad that my trip ended, I felt like this was the beginning of a future filled with more opportunities in Europe. As I landed in Cincinnati, I didn’t immediately check my phone. Instead, I looked up at the golden sunshine, and basked in the warmth of the moment.

Flutes Gone Viral: Interviews with Internet-Famous Flutists

Oct 3, 2016 by [The Flute View](#)



Thanks to the ease of information sharing provided by the internet, videos have the potential to "go viral," or become popular by rapid spreading from person to person. These videos tend to spike in popularity overnight and inundate your social media feeds.

In the flute community, we have several of our own viral video stars: Greg Patillo, Azeem Ward, Annie Wu, Vivana Guzman, and Roxanne Chalifoux.

We caught up with these internet flute sensations to find out more about their video that went viral, how they reacted at the time, and what they are up to now.

Greg Patillo



Greg Pattillo

[Greg Pattillo](#) is recognized throughout the world for his redefinition of the flute sound. Greg was lauded by the New York Times as "the best person in the world at what he does." His groundbreaking performance videos on Youtube, showcasing "beatbox flute", have been viewed more than 50 million times. As an internationally acclaimed performer, educator, and clinician, Greg can be found both on the concert stage and on the streets, subways, and parks, sharing and preaching his sound. After earning his Masters degree from the Cleveland Institute of Music, Greg found work as at the acting principal flute of the Guangzhou Symphony Orchestra and became a founding member of the Collaborative Arts Insurgency in San Francisco.

Mr. Pattillo currently resides in Brooklyn, NY and performs with PROJECT Trio, an ensemble of genre bending performers emerging from classical music roots.

What was the date when you realized your video(s) had gone viral?

I had put up some videos in December '06, and one week in February '07 randomly one of them hit the jackpot (inspector gadget remix). I received 4 million views in one week!

Tell us about the process?

I had met a NYU video student in the park and we traded favors. I let her use my music for her videos, and she gave me an hour of studio time. I had a set of music I always played in the subway, and she filmed them. since then all of those tracks have received at least over a million views each: Inspector gadget, sesame street, super mario bros, freedom jazz dance, and peter and the wolf. All of these are from one sweet session traded for on favors!

How did you feel about all the attention?

I was thrilled! At the time, I had not yet figured out how to be a professional performing musician. I was working at a grocery store and dreaming of being a flute player (this was already after I had earned a masters degree!!) and this was my ticket to a career. I knew something sweet was happening when people started recognizing me at the grocery store from online.

How do you feel about it now?

I am still super stoked! I wish to use my career to empower and inspire other folks out there to never give up the dream. Be focused and take advantage of situations when they break your way; you never know when it will be your big break.

How did you get on The Tonight Show? Did you contact them or did they contact you?

I was contacted by one of the producers to do a funny little bit for the show. I was to do a bit of playing and if they liked it they were going to let me sit in with the band. It was all planned out before hand as part of a variety show like segment, and i'll never forget when they dropped me off in the band studio for rehearsal. All these top notch LA cats were looking at me up and down over their stands, and the band leader made me call a tune for the bit. Super on the spot. Of course this part wasn't worked out with the producers before hand, and I called the classic funk jam "Chameleon" having no idea if this would work out. Luckily it did! Whew. I jammed with band! Leno was super nice, we even had a picture after the show together! TV production can be a pretty awkward affair, and it was so great to see such a top notch performer such as Jay Leno work the crowd. he was tireless, pro, and went out of his way to make everyone in the studio feel really comfortable.

Looking back at the experience, would you have done anything differently?

I think about going viral a lot. Last time it happened to me I got a career. I think if one is really set up for it though, one could also make a fortune. It would have been nice to have a viral video when I had a catalogue of books and cd's to sell! But in reality, no I would not have done anything differently. I am still always learning from my mistakes, meeting and being inspired by other amazing musicians, and working hard on expanding my musical horizons. You never know when the next opportunity might come your way...

Azeem Ward



International flute sensation [Azeem Ward](#) has taken the world by storm, thanks in part to his viral senior flute recital that was viewed by over 55,000 people in May of 2015. Azeem's signature blend of jazz, classical, and beatbox flute stylings has earned him features on Jimmy Kimmel Live and BuzzFeed, and in publications such as The Tab, The Independent, and countless others. Azeem's senior flute recital was hailed by Kimmel as "the most anticipated flute recital in the history of the country."

What was the date when you realized you had gone viral?

-It was the Monday (May 12th, 2015) before the recital on Friday (May 16th)

Tell us about the process?

-Simply, a lad from Leeds or Durham in the UK decided to click attending on my recital event page. He was able to see it in the first place because it was a public event page. Soon after, one of his friends saw the event and decided it was a brilliant idea to put a meme on the page. It was a super funny meme. At the point, the amount of people attending and posting to the page exponentially. Within 5 days there was 112k people attending the recital. It was one of the phenomenons that you can't really explain.

How did you feel about all the attention?

I felt uncomfortable about it at first because I did not how to handle it. But after a few days, it was manageable and I was able to channel the attention to giving towards a charity. We raised 9k in two days for an earthquake relief fund in Nepal.

How do you feel about it now?

I felt it was simply a surreal unexpected experience that taught me many lessons about finding my own voice and the relevance of music in today's society.

How did you get on Jimmy Kimmel? Did you contact them or did they contact you?

The producer of Jimmy Kimmel contacted me the day before the recital and said if I wanted to be on the show that evening. It all happened in a matter of 7 hours! It was something that didn't really give anyone time to process, we all just went with it, and it turned out to be a surreal great time!

Looking back at the experience, would you have done anything differently?

With the knowledge and circumstances I had at that time, I think I handled the situation as best as I could. I have no regrets, and it was one of the biggest learning experiences throughout my life. Best thing is that I am still "me", and I plan to continue to evolve my skills in music regardless of any "viral/fame" situation ever happening again.

Annie Wu



Annie Wu

Born in 1996, flutist [Annie Wu](#) first received national recognition at the age of 15 as the First Prize winner of the National Flute Association's 2011 High School Soloist Competition, becoming the youngest winner in the NFA's history. In addition, she was awarded the Competition's special prize for the Best Performance of a Commissioned Work. The Pleasanton, California native is a winner of Astral's 2015 National Auditions and the First Prize winner of the 2016 James Pappoutsakis Flute Competition, the 2014 Yamaha Young Performing Artist Competition, and YoungArts Foundation's 2014 YoungArts National Competition. She is also a U.S. Presidential Scholar in the Arts. In 2013, she was featured on NPR's From The Top.

What was the date when you realized your video(s) had gone viral?

I remember monitoring the views as they went up the first few days. I think at first it's hard to tell since the first days aren't super accurate when the video first goes up, but in a relatively short amount of time - probably a couple days or a week - it started getting up in numbers. The fact that people still watch it today after about five years really baffles me.

How did you feel about all the attention?

Honestly, I don't think the attention changed my immediate everyday life. It wasn't like people on the street would stop me and recognize me! But I am definitely grateful for the opportunities it gave me. A lot of people started to contact me to play for events, or the video would garner the attention of classical groups too that would then get to know my classical playing and ask me to play as well. I guess it is fun to have a small following, especially of younger kids. It is always so sweet to play a concert and have young ones come up and say that they watched my video in their band class or something.

How do you feel about it now?

Flute beatboxing is not something that I really lean towards. It's something I can do now and something that I enjoy performing, but not something I really explore outside of this one video. I am still a classical player at heart. That being said, this piece is so immensely fun and has become such a great tool to inspire students and get them excited when I play at schools. It has been really helpful playing for events that want a blend of the old and the new. Standing out in such a big world of musicians is difficult and this video has given me a little bit of help! I don't know when people will start getting tired of it, but it seems that it is still something fresh for the ears.

Looking back at the experience, would you have done anything differently?

The road forward with this video has been such a crazy one. I honestly thought, when I sent it in to Greg to publish on his channel, that a few people would see it and get a kick out of it. I really didn't think that people would share it all over and want to hear me perform it live - the internet is really a crazy place. So this has taken me to some awesome places to perform, both for the beatboxing and for my classical playing. So, since I didn't think it would take off like this, I really can't imagine doing anything differently! It really was such a strange segway in my life that has brought in amazing opportunities and a fun fact that surprises most people. Maybe if I were to pick out one thing that I would change, perhaps I would have gotten rid of the embarrassing hat and glasses!

Viviana Guzman



Viviana Guzman on the cover of the New York Post

Described by the New York Times as "an imaginative artist," Chilean-born flutist, [Viviana Guzmán](#) performs over 50 concerts a year throughout the world. Her most recent recording "Traveling Sonata" received a GRAMMY Nomination and last year she gave a very successful TEDxBerkeley Talk, presenting just before Steve Wozniak, Co-Founder of Apple, Inc. and presented at the Arun Gandhi Leadership Institute with Gandhi's grandson. She has been featured on programs for PBS, NBC, and NPR, seen on the cover of Latina Style Magazine, and in COSMOPOLITAN en Español and has performed in 125 countries, and in all 7 continents.

What was the date when you realized your video(s) had gone viral?

July 16, 2016 is when I uploaded it to YouTube.

Tell us about the process?

I uploaded the video on YouTube on Saturday. On Sunday, I was on a plane to Chile. When I arrived in Chile, once I had internet, I realized all mailboxes, even ones I didn't know I had, were exploding with broadcast producers wanting permission to use the video. It was insane. Since I had never had this happen to me before, I didn't know what to do or how to handle all the emails! Plus, I was at the Chilean Flute Festival, so I had to teach, perform, rehearse, etc, with very little and slow internet!! I would literally rush back to my hotel even for an hour in between assignments, just to keep up with all the requests. It was CRAZY!!!

How did you feel about all the attention?

For me, it was a sort of dream come true in that I thought it was so cool that I was getting attention from the two things I love most, my flute and my ocean. The whole world, literally,

seemed to be opening up for me. I had placement on ABC, CBS, NBC, FOX, CNN, Huffington Post, Irish Times, Daily Mail, I was doing (and still am) interviews for Japan, Chile, Germany, Sweden, Australia.... amazing!!

How do you feel about it now?

I didn't want it to stop! But the whole notion of "viral" is this instant flame that catches. It's like a wave, and you get to ride it and then it's over, and you have find the next wave.

Looking back at the experience, would you have done anything differently?

Nothing really... it was a sweet wave, and I'm thrilled I got to ride it. I felt kissed by a whale that granted me, literally, one Whale-of-attention.

Roxanne Chalifoux



Roxanne Chalifoux

What was the date when you realized you had gone viral?

The same night it happened, which was March 21, 2015.

Tell us about the process?

Basically, my Twitter handle had leaked so my identity was discovered. I really tried to avoid social media because I didn't like people talking about me. I was just a college student trying to focus on graduating and enjoying my last few months of school; I never thought something like this would happen to me. I was really uncomfortable with the situation at first, but I had wonderful

support from my family and friends. I wouldn't have made it through without them. I was able to put a positive spin on the whole event because I knew I wasn't alone. I tried to appreciate the attention while it lasted since I knew it wouldn't last long, and I still wanted to experience it since it was such a unique opportunity.

How did you feel about all the attention?

I was really uncomfortable with it. I didn't really like talking about the situation to people I didn't know. I liked talking about it to my friends and family but really didn't like how people I didn't know would focus on it. I didn't want people to see me as this internet meme rather than who I am as a person.

How do you feel about it now?

I prefer not to dwell on it. I feel pretty removed from the experience and I want to keep moving forward. It was a very exciting memory, but I'm on a different page now. Jimmy Fallon invited me to be on The Tonight Show, and I couldn't pass up the truly once-in-a-lifetime opportunity.

Looking back at the experience, would you have done anything differently?

I would not have done anything differently.

The entire thing happened simply due to a simple, human emotion. I was sad at the time and I cried. I wouldn't change how I acted or how I felt just because a camera thought my tears were amusing.

I don't miss the attention at all. I'm a lot happier now having the event be well into the past. I live a busy life in graduate school, and it's nice to focus on my future goals rather than the past.

Entrepreneurship: You Have What it Takes by Barbara Siesel

Oct 3, 2016 *by* [The Flute View](#)



It's 'back to school' time or for others the beginning of the 2016-17 season, a time of new beginnings for many of us. I always think during this time about what might be coming next for me, and I'm in the midst of a new launch which got me thinking about an interesting article I just read that is helping me feel more confident about my abilities to navigate my next adventure! [Here's the article.](#)

It's by a successful serial entrepreneur named David Williams and it's about how music skills are an excellent precursor to business success. He names many icons in business who are also musicians like Paul Allen, cofounder of Microsoft and Steve Wozniak, cofounder of Apple. But the part of the article that got my attention was this section quoting Peter Spellman author of "Indie Business Power." Spellman notes and discusses the corollary between business and music as well. He interviews musicians about the skills they think make them good at business and they read like the lessons we learn in chamber music rehearsals, from our private teachers and from orchestra rehearsals and performances.

Here's the list:

- **Self discipline**
- **Attention to detail**
- **Quick mental processing**
- **The development of deep listening skills**
- **Ability to receive criticism**
- **Persistence & focus**
- **Taking risks**
- **Confidence and self-esteem**
- **Ability to handle rejection**

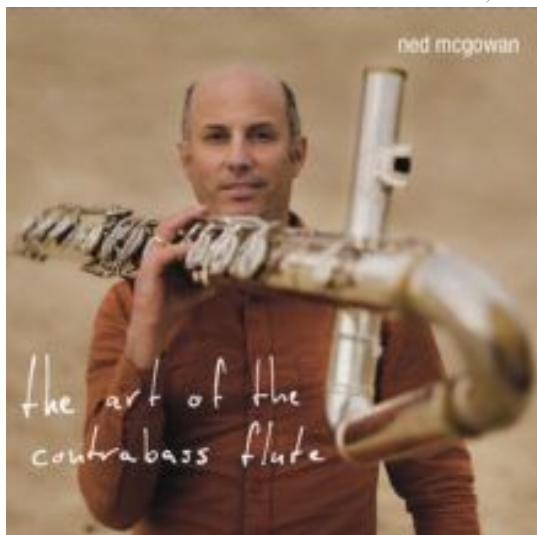
- ***Adaptability***
- ***Teamwork and collaboration***
- ***Problem solving***
- ***Ability to strike compromise among diverse personalities***
- ***The constant campaign of engaging fans and 'packaging' creativity***
- ***Toned and fit creativity muscles***
- ***Leaving the harbor of predictable outcomes and sailing into the sea of uncertainty***
- ***Exercising differentiation***
- ***Strong work ethic***

I think many of us will recognize our experiences in music school and beyond in this list. Think about the years of criticism we learn to handle and that make us better musicians, the hundreds of rejections before landing that one cherished job. How playing in a woodwind quintet is all about teamwork and collaboration and striking a compromise over the direction of a phrase or the mood of a piece. How often do we musicians spend time re-packaging our creativity and taking new risks either in interpreting a piece of music, or selling some new aspect of our work? How hard do we listen when in the orchestra, following the conductor while listening to our colleagues in order to support, play in tune or sing out? What about all that self discipline to get us to practice and our work ethic to get that music learned in time? How quickly do our brains work as we process all the visual and aural signals in an orchestra concert?

The article talks about all of these qualities as being of the essence in making good entrepreneurs and good employees as well. I think this list prepares us for the challenges of a new business, a new venture, new goals either as performers, teachers or entrepreneurs (or all three)! Remember that you are uniquely prepared for these endeavors and don't be afraid to think big because you have everything it takes already!

Ned McGowan The Art of the Contrabass Flute Album Review

Oct 3, 2016 by [The Flute View](#)



Composer and flutist [Ned McGowan](#) has a new CD for contrabass flute!! It's an amazing album of original, virtuosic works by this talented and noted composer. Many of you may have heard some of his music this August at the most recent NFA conference, so you know what I mean. McGowan is a virtuoso of the contrabass flute having written the first concerto for contrabass flute and orchestra, premiered with the American Composer's Orchestra at Carnegie Hall in 2008 (how did I miss this concert????).

Each piece on this album conveys McGowan's interest in rhythmic complexity, and the intersection of European art music, Indian Carnatic music, popular forms, and the avant garde. He employs extended techniques to exceptionally expand the range of the contrabass, and the expert layering of multiple tracks creates a unique sound world.

In *Earthly Chants I*, McGowan begins with a wall of sound reminiscent of Stravinsky's *Rite of Spring*— the image that comes to mind is primordial ooze with the sound of the flute rising from the harmonic ground. *Benson Town* for contrabass flute and Mridangam (an ancient percussion instrument from India used in Carnatic music) has a rock influenced rhythm with the flute and drum in an elaborate rhythmic dance. *Winter's Breath* for contrabass flute and piano is a more traditional piece with lovely, singing melodic lines. In *Earthly Chants II*, I checked to see if my floor was vibrating! Deep sounds well up, and I could hear some echoes (homage) to Varese's *Density 21.5*.



Ned McGowan

Wurelguik for flute and electronics has beautifully layered sounds and repeated patterns which eventually speed up into a virtuosic display of articulation with electronic overlays and sound expansion. I appreciated McGowan's sparing and logical use of electronic sounds. *Earthly Chants III*, subtitled "Don't Forget Everyday, Your Funky Prayers to Say," brings us back to the opening sounds, expanding to deep sea and whale sounds and eventually into a swinging, joyous dancing rhythm.

I enjoyed this album, from the virtuosity and beautiful sounds to the humor and complexity, it makes me want to play the contrabass flute!

--Barbara Siesel

Elisabeth Möst Accento Austria Album Review

Oct 3, 2016 *by The Flute View*



Accento Austria (Gramola 99100)

Elisabeth Möst, flute, Maroje Brčić, guitar

Flutist [Elisabeth Möst](#) and guitarist Maroje Brčić have presented a lovely collection of works that span nineteenth- and twentieth-century Austria.

While the majority of the works on this album were written in the twentieth-century, two were written by composers whose lives span the eighteenth- and nineteenth-centuries.

Five Miniatures – Cesar Bresgen

I. Ruhig

II. Fließend

III. Gehend

IV. Wiegend. Rascher

V. Gehende Viertel

Grand Duo concertant in A major/A-Dur, op. 85 – Mauro Giuliani

I. Allegro moderato

II. Andante molto sostenuto

III. Scherzo: Vivace

IV. Allegretto espressivo

Scherzo Capriccioso from/aus “Drei Stücke” – Alfred Uhl

Sonata semplice, op. 18 – Jan Truhlář

I. Allegretto con umore

II. Andante

III. Allegro scherzoso

Serenade in D major/D-Dur, op. 19 – Leonardo von/de Call

I. Adagio. Allegro

II. Adagio

III. Menuetto. Trio

IV. Rondo

When the listener also considers the various influences surrounding the composition of these works--which include World War II, a highly vocal bel canto style, and socialist realism to name a few--the result is a variety of styles that can be heard in the assorted works on this recording.



Elisabeth Möst

The partnership between Möst and Brčić is particularly well-balanced. Möst's tone is sonorous, and her phrasing is tasteful and carefully done. Overall, this is an excellent recording of works for flute and guitar that are slightly off the beaten path.

--Tammy Evans Yonce

Quintessenz Incantations Album Review

Oct 3, 2016 by [The Flute View](#)



The stellar flute quintet [Quintessenz](#) has released a new album *Incantations* with works by some of our favorite composers: Rossini, Debussy, Mendelssohn, Doppler, Clarke, Marais, and Saint-Saens. The flutists of Quintessenz are all members of important German orchestras including the Leipzig Gewandhaus and the MDR Symphony Orchestra and are soloists in their own right. This makes for a virtuoso combination of gorgeous playing!

On this album they include excellent arrangements (by Gudrun Hinze, their piccolo player) of familiar flute works by Doppler and Marais as well as favorite orchestral pieces by Mendelssohn, Saint-Saens, and Debussy in addition to some new works by Anze Rozman and Ian Clarke. I especially liked their arrangement of Mendelssohn's *A Midsummer Night's Dream* with its amazing ensemble, perfect interpretation, and for those of you practicing the Scherzo, a primer on how to play that difficult excerpt by five experts!



Quintessenz

I loved Anna Garzuly-Wahlgren's interpretation of the opening movement of Doppler's *Fantaisie Pastorale Hongroise*, especially her addition of some traditional Hungarian ornaments as well as Gudrun Hinze's sparkling piccolo. The bass and alto flute playing by Christian Sprenger (bass) and Bettine Keyßer (alto) were beautiful throughout--especially in the Marias as they added insight and harmonic complexity to the most interesting arrangement. Ute Gunther plays the Schnarrkopf Flute (buzzing headjoint) as the devil in the clever arrangement of Saint-Saens' *Danse Macabre*, a sound I've never heard before. It sent me to google to see what the buzzing head joint is... without a lot of luck! Throughout the album, principal flutist Anna Garzuly-Wahlgren plays with beautiful sound, style, and charm.

This is a very well presented album as the liner notes by Gudrun Hinze are very informative and the English translation by Aaron Epstein is very clear. The booklet is well designed and the engineering is perfect. I hope they enter this album in the Grammy's as it is well deserving of recognition for every element of the CD.

--Barbara Siesel