

The Flute View

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PICCOLO POWER!

Zart Dombourian-Eby
Nicole Esposito
Jennifer Gunn
Nicola Mazzanti
Kate Prestia-Schaub
Peter Verhoyen

STARTING THE PICCOLO

BY JENNIFER CLUFF



TWEETABLE TIPS FOR BUDDING PICCOLOISTS

BY NAN RAPHAEL

LA GAZZA LADRA BY ALLISON FLETCHER

Flute Studios
Marianne Gedigian & UT Flutes
Julee Kim & TAMUC Flutes
Nicole Riner & UWYO Flutes

Reviews
Paula Robison
Sebastian Jacot

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PICCOLO POWER! Interviews with Professional Piccoloists

Nov 1, 2016 *by* The Flute View



For our PICCOLO POWER November 2016 issue, we interview professional piccoloists from all over the world to learn why they chose the piccolo, what they like best about the instrument and the repertoire, and more about their personal and professional lives.

Keep reading to learn more about Jennifer Gunn, Kate Prestia-Schaub, Nicola Mazzanti, Zart Dombourian-Eby, Peter Verhoyen, Nan Raphael, Erica Peel, and Nicole Esposito.

Featured image: Burkart Resona Piccolo (photo via Flutistry Boston)

Jennifer Gunn



Jennifer M. Gunn was appointed to the position of piccolo of the Chicago Symphony Orchestra by Daniel Barenboim in June 2005. Since joining the CSO, Jennifer has also been involved in the orchestra's MusicNOW contemporary music series and is a coach for the Civic Orchestra. Prior to joining the CSO, she was the assistant principal flute of the Louisville Orchestra (KY) for the 2004/05 season and principal flute of the Fort Wayne Philharmonic (IN) from 2001 to 2004.

Why did you choose the piccolo?

I think the piccolo really chose me. It has not been a direct path for me, though. While I was in undergrad, all of the flute students attended weekly orchestral excerpt classes both on flute and piccolo. So, I got my first taste of the piccolo (post high school marching band) in this class. I was concentrating on becoming a "flutist" but quickly learned that you had to be pretty good at both of them if you wanted to get any work. While I was in graduate school, my flute teacher encouraged me to take piccolo lessons as an elective class. I started to really like it! Shortly after school started I won my first job playing second flute. I loved it, but it was not full time so I kept taking auditions. My next job was full time and I was playing principal flute, and while I loved the orchestra and my colleagues- I did not love playing principal flute. So, during the summer months when the orchestra was not working I would practice my piccolo. It was during this time that I entered the National Flute Association Piccolo Competition for the second time and won! My next job was an Assistant Principal flute job, but since the section was only 3 people my job was to play second flute most of the time. Again, I loved playing second flute and I loved my colleagues. It was during the first few months of this new job that the Chicago Symphony Orchestra announced a Piccolo opening so I took the audition and made the finals! I had a few months between the preliminary round and the finals and during that time I had a lot of encouragement and support of my new colleagues. This was my first piccolo job and I guess the rest is history!

What do you like best about the piccolo?

I really enjoy the many roles that the piccolo gets to play. Most of the time the piccolo is used as an additional color in the orchestra. Sometimes the piccolo is used to continue a phrase where the first flute cannot play high enough and it is my job to carry on what my principal flute is trying to convey in the music. And then there are of course the pure soloistic passages of some piccolo solos. These can be played with a lot of personality!

What would be your top 5 favorite pieces written for piccolo?

I am not sure I can narrow things down to 5! Some of my favorite orchestral composers are Prokofiev, Shostakovich, Rossini, and Ravel. There are many more - but I enjoy how these composers use the unique voice of the piccolo in their music. There are also more and more new works for solo piccolo being written. One of my favorite pieces to play is called Spindrift by Ken Benshoof for Piccolo and Piano.

Can you give us 5 career highlights?

This is also another question that I feel lucky enough to have difficulty narrowing down my answer. But here's 5 that come to mind!

1. Premiering Ken Benshoof's Piccolo Concerto under the direction of Maestro Ransom Wilson at the 2016 NFA Convention. As I mentioned before, I already love a piece written by Ken, so this was a special treat to get to know him and bring his new work to life!

2. Playing the Vivaldi C Major Piccolo Concerto under the direction of Maestro Harry Bicket with the Chicago Symphony Orchestra. I could never have dreamed of playing with this orchestra let alone standing in front of it soloing in Orchestra Hall. I truly felt supported by all of my colleagues and loved ones.
3. Playing Piccolo on Mahler's Ninth Symphony with the Chicago Symphony Orchestra under the direction of Daniel Barenboim for the first time in the Berliner Philharmonie. I was subbing on a European Tour and had never played the piece before. The orchestra had played the piece many times so Maestro Barenboim did not feel that we needed to rehearse the entire piece before the concert. So, my first full run through was literally in the concert.
4. Playing Mahler symphonies under the direction of Bernard Haitink. I cannot pick just one, I have loved them all!
5. Playing chamber music with Yo-Yo Ma. I have played several times with him and it is always a delight!

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

I do not teach regularly during the downtown orchestra season. I do teach occasional masterclasses and lessons. During one week in the summertime, I teach at Orford Music in Quebec, Canada. It is a wonderful environment where students attend masterclasses and can interact closely with a teacher. (www.orford.mu)

What do you like best about performing?

When someone tells me that a particular performance moved them- that is a pretty special feeling.

CD releases?

I don't have any of my own personal CD's but I am playing on almost all of the CSO Resound recordings- the Chicago Symphony Orchestra's own recording label.

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

Between now and April 1, 2017, I will play about 80 concerts with the Chicago Symphony Orchestra including a European Tour. In addition to my orchestra job I sometimes play chamber music, concertos, and attend music festivals. My life also includes flying back and forth to Austin, TX where my husband is teaching clarinet at UT Austin!

What inspires you the most in life?

I am inspired by many things! I am inspired greatly by attending live performances of many genres. Watching/Listening someone give their all into their art form for the enjoyment of others is a pretty great gift to the observer.

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

1. I love animals. We have two dogs, Dolley and Spencer. I am the person that has 2000 photos of them on my phone at all times.
2. I love seeing shows- Musicals. After realizing that I cannot sing or dance, I wanted to be in the pit for shows- but I can't play any other woodwind instrument.

3. British dramas. My netflix list is full of everything British.
4. I am addicted to Barre classes. It is kind of torture- but it is a great stress reliever!
5. We have had boat for a few years now and really enjoy as much time as we can on Lake Michigan during Chicago's short summer!

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

1. Practice your fundamentals! (Long Tuners, Scales, and your etudes!) This is your foundation for great flute playing.
2. Attend live concerts and listen to as many players (non flutists, too) as you can. Your own musical choices will be influenced by hearing great artists!
3. Enjoy it. After all of the hard work, remember at the heart of it all you chose the flute and music!

Kate Prestia-Schaub



Kate Prestia-Schaub

Kate Prestia-Schaub, the winner of many prestigious solo competitions, currently performs as principal flute with the Temecula Valley Symphony, Ekatra, and West Coast Wind Quintet. She teaches chamber music at Idyllwild Arts Academy and in her private studio, K8trills. Her highly acclaimed recording Timeless, was released in 2013. K8trills.com

Why did you choose the piccolo?

I think I ultimately chose the piccolo because the music was joyful. In 7th grade, my grandfather gave me a folder full of out of print "bird call" polkas and band solos that he played when he was

in the Air Force Band. I stole my mom's piccolo out of her closet while she wasn't looking, and started playing through the entire folder. Mom had to pry the instrument out of my hands to eat dinner that night!

What do you like best about the piccolo?

I love the dark and woodsy tone that it can produce, especially in the low/mid registers. I love the way it feels in my hands, and how it feels like an extension of me when I play.

What would be your top 5 favorite pieces written for piccolo?

Ok, here goes – these aren't in any order.... =)

Desplazamiento by Martin Kennedy

Flash! By Daniel Dorff

Concerto for Piccolo by Lowell Liebermann

Timeless by Ken Benshoof

Sonata for Piccolo by Mike Mower

Can you give us 5 career highlights?

1. Performing the Liebermann Piccolo concerto with the Colorado Symphony at age 18. Both of my parents were symphony musicians, and getting to perform a concerto in their orchestra was surreal.
2. Performing Shostakovich and Beethoven in the Indiana University Symphony Orchestra under the direction of Kurt Mazur.
3. Winning the 2002 NFA Piccolo Artist Competition.
4. When the box of my first CD arrived at my door.
5. Meeting up with my former students at various NFA conventions, and watching their carriers take off.

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

1. Watching Jan Gippo perform the Liebermann Piccolo Concerto at an NFA gala concerto night in 1996. I leaned into my mom, and whispered, "That's what I want to do someday..."
2. Watching my mom perform a recital in 1989 at The University of Colorado at Boulder. The pieces she performed, and the way she did it was enchanting.
3. I can't say these were moments, but studying with my amazing teachers was definitely essential to create the artist I've become. I owe it all to them: Maralyn Prestia, Thomas Robertello, and Jim Walker.

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

I teach almost every day, and I love it. I have to say, teaching is one of the biggest parts of my life, and I love being able to watch my students change from little kids to young ladies. Watching my students become more self-confident, positive and generous members of the music community is extremely rewarding. You can check out some of their achievements here: <http://k8trills.com/studio/accomplishments/>

When I travel to different places to teach masterclasses or do workshops, specifically on piccolo, I really love isolating one or two aspects of a student's tone or technique that I know can make a

lasting difference in their playing. Usually, students are timid when playing piccolo, so the most common issue to address is bravery!

What do you like best about performing?

It has to be telling stories with a friend or friends without using any words. There are times when performing with extraordinary musicians when something beautiful and unexpected is created in the moment, and living inside those moments is both fleeting and unforgettable.

CD releases?

In 2013 I released the CD Timeless. The CD included my favorite piccolo pieces, three of which were written for me. I was fortunate enough to record with composer/pianist Martin Kennedy, and working with him definitely made me a better musician. <http://k8trills.com/timeless/>

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

In October, I'll be performing with the Omaha Symphony as a guest piccolo player in their section. November I'll be working with the Idyllwild Arts High School orchestra, and as always I'll be playing concerts with my regional orchestra, as well as hosting several events for my students. In January, I'll be performing a chamber music recital. Starting the first of the year, I'll have three different local musical productions keeping me busy: Mary Poppins, My Fair Lady, and Camelot. <http://k8trills.com/performances/>

What are your goals personally? Professionally?

My goal personally is to keep getting better. I never want to reach the point where I don't think I can improve, whether with teaching or playing. Professionally, I would like to record some music with my group the West Coast Wind Quintet, and of course continue to promote more solo piccolo literature.

What inspires you the most in life?

Truth. If I can find truth in any experience whether positive or negative, it is a worthwhile experience.

What has been your greatest challenge?

Finding a balance with performing, teaching, working at my non-profit, being on the board of this or that, and spending time with my family, and having fun. All of this seems very worthwhile, but often things pile up all at once, so keeping my head on straight is a challenge.

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

My music mentors – Maralyn Prestia, Ross Prestia, Jim Walker and Tom Robertello. They taught me everything I know, they have constantly supported me, encouraged me, and given me new inspiration to do better each day.

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

1. My puppy. Merlin is so talented – He sings while I play, and he is the perfect example of putting your heart in it while you play. Heart. Melting.

2. Theme Parties – each year, my studio has “Flute Prom”. My graduating seniors and I decide on a theme, then we go crazy party planning, decorating, and creating activities for my students. Too much fun.
3. I love paper weaving. My garage is filled with little art projects that I’ve done here or there
4. Crochet – I’ve made blankets for all of my nieces and nephews, and like making those little boot cuffs too... (For all the cold days in SO Cal. LOL).
5. My other job is at a non-profit. Not many people know I have another job, and I’m passionate about it!

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

1. Trust your teacher. If you are a young flutist, do everything they ask of you without question. You may not know how much time and effort they put into you – and how far in advance they are thinking on your behalf.
 2. Be courageous. Never be afraid to play something really badly, or completely wrong. Just go for it with the conviction of an Olympic athlete. Your teacher will help you get it just right. I think 80% of being a great performer is being a vulnerable and strong actor or actress.
 3. Put in the hours. I keep reading these articles that say that the average student needs to put in about 10,000 hours of practice time in before they are able to make it to the level of a conservatory student. That means it takes about that many additional hours to become a professional, so never give up on the time it takes to become great, and give up everything to do so. If it is something that sustains you creatively and financially, all of those hours alone in a practice room are totally worth it.
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Nicola Mazzanti



Nicola Mazzanti

Nicola Mazzanti is solo piccoloist of the MMF orchestra in Florence, directed by Zubin Mehta. He has performed at flute conventions all over the world and every year at the Galway Flute Festival. He teaches piccolo at the Universities in Lucerne, Lugano and Milano. He has released several solo CDs.

Why did you choose the piccolo?

I didn't choose the piccolo, Piccolo chose me! As any professional piccoloist, I had a regular flute education. During the years of my education I was often asked to play the piccolo in the orchestra of the conservatory or in my city. I always had a great ease in playing the piccolo. Even the sound in every register was natural and clean. Obviously, I had to study, and much, to achieve a high level but the beginning was easy. The piccolo won me over right away!

What do you like best about the piccolo?

I love everything in the piccolo. I love the woody sound of low notes, the intense sound of the central register, the purity of high notes. I love the bright sound but the piccolo may be nostalgic, dreamy, sad. I fell in love with the piccolo and how all love is really hard to say because you love it.

What would be your top 5 favorite pieces written for piccolo?

This is a very difficult question for me. In general, I love the music I'm playing and I find beauty in every piece. But if I say five original songs for piccolo that were really important to me, I'll start right away from the concert of Lowell Liebermann. From the first time I heard this piece played and I felt a kind of kinship because it's really very expressive. And I'm glad I recorded it! Another piece that I love is the 4 Gipsy Pieces by Christopher Caliendo, twenty minutes of imaginative music, which forces you to think endless colors of the piccolo. The sonata by Mike Mower is really addictive, and the pieces "Spindrift" and "Timeless" by Ken Benshoof always make me dream. Many composers have written for me some really beautiful pieces: Raffaele Bellafronte with his concert "The Labyrinth of the Soul" and "The Crazy Acrobat," My friend Alessandro Cavicchi with his pieces inspired by Jazz and Progressive Rock, the beautiful "Just a week" for piccolo and marimba by Vincenzo Sorrentino, unfortunately died prematurely, the latest works by Carlo Galante, "The Emperor's Nightingales" for 2 piccolos (or two Mini) and orchestra and "The Wisdom of the Nightingale" for piccolo and piano. I will stop here, but, as you see, it is impossible for me to indicate only 5 pieces :)

Can you give us 5 career highlights?

Definitely my life changed when I won the audition for the chair of solo piccolo in the Maggio Musicale Fiorentino orchestra in 1987. In this orchestra I grew professionally and musically and it was the place where I found food for my musical inspiration. In 2008, Sir James Galway invited me to play an entire recital for piccolo and piano to his famous festival in Switzerland. It was immense emotion for me. Playing in front of the one who was my hero when I was young and especially his words after the concert made me realize that I had made the right choice even with the piccolo. I think to play at the Gala Concert at the annual convention of NFA in Chicago in 2014 was very important for me: it is never easy to play in front of 1,500 flutists! Each of the recordings of my CD was never easy and any of them were the end of a beautiful journey. Finally, the publication of "Mazzanti Method", my method for piccolo has filled me with satisfaction and pride!

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

1. When I decided to abandon the scientific studies to devote myself to music and flute. I was 19 years old.
2. When I won the audition for Solo Piccolo at the Maggio Musicale Fiorentino Orchestra in 1987
3. In 1996 I had a great crisis: I felt that I had lost my enthusiasm and play solo and Chamber music only with the flute meant that the piccolo, with which instead was working with great artists in the orchestra, was often a tension. It was then that I decided to develop the piccolo as a solo voice. It was a difficult choice but I was happy to have done it.

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

I teach a lot. I am currently the piccolo teacher at the University of Lucerne, at the Conservatory of Lugano, I hold a Master of Piccolo legally recognized in Italy, and a private one-year course in Florence. Also I am often invited in Conservatories and Universities in the world. I love teaching because when I teach I share and give value to my experience. teaching I try to solve new problems, I learn by teaching. Teaching, and playing too, is an act of love and not just a sterile job. The piccolo is still primarily an orchestral instrument and I love to help my students in their preparation for the auditions, in all aspects, physical, psychological, mental, emotional, musical and instrumental.

After decades in which I prepared piccolo exercises for my students, I decided to combine them together in "The Mazzanti Method", a book published by Theodore Presser. I love this book even though every time I new exercises in mind! Soon, I will put some tutorial videos on my Youtube channel.

What do you like best about performing?

I love the moment before playing, I feel the energy flowing. At that moment on the stage, I look at the people who are there to listen, I smile at them and think, "I want to give everything I can, everything that I had with the music." After that I try to get into the flow of the music ... and stay there. At the end, I'm sorry that it was all over :)

CD releases?

In 2005, I played my first piccolo recital, totally dedicated to original music for piccolo and piano. The recording of that concert was my first CD, "A Night with the Piccolo". The following year, "the Crazy Acrobat" was released, with six world premiere recordings including sonatas by Mower and Schocker now extremely popular. The third CD, in collaboration with Powell, is a collection of pieces including the "Four Pieces Gipsy" by Christopher Caliendo, that I love very much. I also recorded music that is included in some monographic CDs, such as those with music by Sorrentino and Bellafronte. In a few days will be released on my new CD "Little Flowers", recorded last July, with 13 short tracks, some original some my transcriptions. But the CD that I look more forward to is the one in which I recorded the concert for piccolo and orchestra by Lowell Liebermann. It will be the second recording of this masterpiece after the historic recording by Sir James Galway. On the same CD, published by Brilliant Classic, there are two new works by Galante and Cavicchi for two Mini and orchestra, in which I and my colleague Alessandro Visintini play two new instruments made by Kanichi Nagahara. And I have in mind at least 3 other new projects CDs!

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

After very intense years, I have decided to rest a little and to improve my piccolo playing. I will play in one month at the Falaut Festival, the Italian festival of the flute, and then dedicate myself to the practice until next summer. Of course I will continue in my normal teaching and orchestral activities.

What are your goals personally? Professionally?

I have an age that I could think of retirement :) But I still have many goals. Personally, I like to travel and visit many wonderful countries that still have not visited. I would still like to climb on some Italian mountains and, finally, lose some weight and reduce my belly but this seems really impossible for me: D Professionally, I have many ideas to collaborate with some piccolo makers, I'd love to play more and more new music and teach in some American universities: I have a son who lives in the United States and would be a wonderful opportunity to visit it often.

What inspires you the most in life?

I believe in music as an act of love. Love is to give, is caring, is a voluntary choice. You cannot help but love. The love, like music, is never-ending quest. Love is an endless beauty. Here, the thing that inspired me in my life is love, in all its forms, from the most gentle and affectionate to the most terrible and violent. Starting from the love of God, parents, family, keeping up with the beauty of creation, the beauty of human thought and its artistic and expressive forms, as well as the discoveries of science .., all this inspires me and gives me the strength to study and make more and more music.

What has been your greatest challenge?

I do not believe in the challenges. I believe in to have the ideas and work to reach them. I also believe that sometimes the ideas in life can change. To adapt to the change in these things is essential. I have always tried to bring the piccolo to the empyrean of the noblest instruments. I'm fascinated, for example, by different colors of the singers voice, the sound of the piano uniformity, by the expression in the higher notes of the violin. Bringing the piccolo at this level of expression: this was and is my way. I've run a few steps, I hope others will continue after me and other colleagues who believe in this, this route.

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

Surely the flutist who most inspired me was Sir James Galway. Ever since I was a teenager I was blown away by the sound quality of Sir James. As an adult, I had the enormous privilege of being a friend of him and his wife Jeanne. Their advice and their friendship has really guided me in my career. Even now, listening to Sir James play the flute, I have the inspiration and energy to try to do with the piccolo what he does with the flute.

Also my first teacher Flute, Sergio Giambi, has been a beacon for me. He was not only a teacher. He guided me in my first steps but mostly it made me realize that flexibility is the main feature to work in the orchestra. After my training, I continued to ask his advice when I had important things to deal with.

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

1. I love the mountains, I love long, solitary walks and climbing
2. When I pass next to a suitcases store I remain to observe them for a long time. I like bags!
3. I'm a good bricoleur
4. I spend whole evenings listening to the rock progressive of the 70s
5. The old movies in black and white!

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

Only three? Impossible! :) Have passion! Love what you do! Listen with great concentration so much good music, especially live. Do not listen to too many flutists but prefer the great performers of each instrument, orchestra, vocal style! Nourish your soul, not just your fingers! Find a great teacher, not necessarily must be a great flute player, a teacher who cares about you not only as instructor, but also as a mentor. Work with intelligence, curiosity, method, regularity, nothing is more important than what you are doing while you study. And have a good relationship with your body, listen to while you play!

What would be your top 5 favorite pieces written for piccolo?

The Vivaldi concertos, of course; Gyongyosi's Sonata; and works by Ken Benshoof, Martin Amlin, and Gary Schocker (I know, that's way more than five!)

Can you give us 5 career highlights?

They often involve Vivaldi! Playing Vivaldi with the Seattle Symphony, and twice in Italy. Playing the first piccolo recital ever in China. Playing the Gunther Schuller Concerto for Flute/Piccolo – a piece a group of us commissioned in honor of Walfrid Kujala. Producing my CD. Having my edition of the Vivaldi concertos published.

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

Getting into Northwestern, to get to study with Kujala – and I had NO idea what a turning point that would be! Winning the job in Seattle. Getting my first piccolo, I suppose.

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

Yes, I teach private lessons (flute, mostly, but some piccolo), and occasionally have summer masterclasses in Seattle. I've also done lots of masterclasses as a "guest artist."

I love to see my students progress and grow and become the best they can be. I learn so much by teaching!

What do you like best about performing?

The sheer joy of creating beautiful music.

CD releases?

I have one CD, named "in shadow, Light." I hope to do more!

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

My term as President of the National Flute Association ended on November 1, so the next six months, while very busy, are a lot LESS busy than the last two years!

What are your goals personally? Professionally?

Happiness!

What inspires you the most in life?

The music that I get to play each day – what a luxury to be able to do something you love to do, every day!

What has been your greatest challenge?

Overcoming a lip injury, over the last six months.

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

Walfrid Kujala, who taught me that you can be a professional orchestral musician and still enjoy music. And my father, who was a violist, band director, and orchestra conductor – he taught me how to listen, how to value “inner voices,” and to appreciate beautiful melodies.

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

Eating, seeing musical comedies, traveling, organizing stuff, hanging out with my family.

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

Practice! Learn the piccolo! And learn orchestral excerpts!

Peter Verhoyen



Peter Verhoyen

Peter Verhoyen is principal piccolo for the Royal Flemish Philharmonic, piccolo teacher at the Royal Conservatory Antwerp, founder of the Arco Baleno ensemble & co-founder of the International Flute Seminar Bruges. He is regularly invited to give masterclasses and concerts in conservatories in Belgium, Europe and the USA and has given piccolo recitals at the BFS Convention (UK) and several NFA Conventions (USA). Enthusiastic response to his CDs in the international music press established his reputation as a piccolo specialist. www.peterverhoyen.be

Why did you choose the piccolo?

I had my first piccolo experiences as a piccolo player in a wind band. I found out I was the only musician that would take the risk playing this delicate instrument.

When studying at the Brussels Conservatory I soon found out that I had a special talent for piccolo playing. My first orchestral audition experiences proved to be more successful when piccolo playing was involved. It gave me the opportunity of doing a lot of freelance jobs.

What do you like best about the piccolo?

I always enjoyed playing piccolo. I think that has to do with my personality. I like the innocent joyfulness and exuberance that can be found in a lot of the piccolo orchestral excerpts. I try to prove that the piccolo can be a fragile and cantabile instrument, too. When I started learning the flute at the age of 9, I had to work very hard to learn to form my embouchure. It was a frustrating process, but I think it gave me the advantage of being able to switch to other flutes quite easily. I wouldn't call this excellence, but I discovered that I could play passages on piccolo with the same ease as I could do it on flute.

What would be your top 5 favorite pieces written for piccolo?

As an orchestral piccolo player, my top 4 composers are Shostakovich, Mahler, Ravel and Stravinsky. I always enjoy performing the Shostakovich symphonies the most.

I used to think the piccolo repertoire was limited to the polka's from the 'Golden Age'. Thanks to the American piccolo players (Jan Gippo, Zart Dombourian-Eby, Sarah Jackson, Cynthia Ellis, Lois Herbine, Christie Beard) I found a lot of interesting works.

I started a project with Flemish composers and premiered and recorded some really fine new works for piccolo and piano such as 'Kay El'lem' by Jan Huylebroeck, 'Le Tombeau de Ravel' by Piet Swerts, 'Meeting a Mockingbird in Texas' by Wilfried Westerlinck. I particularly like a piece by Robert Groslot for piccolo and marimba, 'Albarossa'.

Other interesting pieces are 'Was mit den Tränen geschieht' by Stephen Hough (piccolo, contrabassoon, piano), 'Rucke di Guck' by Giacinto Scelsi (piccolo, oboe) and 'The Little Fix' by Gyorgy Kurtag (piccolo, trombone, guitar).

I regret that there are only a few really good piccolo concerti and hope to help changing that in the future, too. In 2012, I created a concerto for piccolo and wind band by Robert Groslot and recorded it with the Royal Symphonic Band of the Belgian Guides.

Can you give us some career highlights?

The piccolo recital cd's with pianist Stefan De Schepper were very important in developing my piccolo skills. For the 'Piccolo Polkas' I combined some of the better salon music polkas with newly written compositions for piccolo and piano with addition of tuba, bassoon, clarinet and English horn. I invited my orchestra colleagues to join me for this.

For my newest cd 'La Gazza Ladra' I behaved like a thieving magpie and recorded some highlights from the violin and oboe repertoire.

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

The piccolo master programme at the Royal Conservatoire of Antwerp was one of the first in its kind to be developed. I had been teaching piccolo as a second subject for a couple of years. I discussed the importance of being able to play the piccolo well (which is asked for more and more also for 2nd flute jobs) with my colleague Aldo Baerten, who is also principal flute at the Royal Flemish Philharmonic. We decided that a specialist master programme for those who already finished their flute masters would be the ideal preparation course for people aspiring to have an orchestra job. The piccolo class has an average of 6 students each year, coming from different countries such as Spain, Australia, Slovenia. Apart from a very thorough audition preparation course, we also work at developing recital and concerto programs for the students. We had visits from piccolo experts such as Sarah Jackson, Patricia Morris, Christie Beard and Jean-Louis Beaumadier. Most of our graduated students have a fixed orchestra job or are very frequently playing as freelance musicians.

The idea to organise the International Flute Seminar Bruges came from my colleague Aldo Baerten. We wanted to organise a flute summer course in a non competitive atmosphere where flute and piccolo players of all level would get equal attention. Professional flute players preparing for orchestra auditions, young talents preparing for competitions get the same amount of lesson time as adult amateur flute players. The wonderful surroundings of the Zevenkerken Abbey are perfect for the organisation of a week dedicated to sharing thought on flute playing and music making. There are warming up sessions, concerts, teacher's brainstorming sessions, audition training, and we have an onsite Alexander technique teacher. We start the day with a jogging session and end the course with some zumba dancing. Of course we take some time to visit beautiful Bruges as well. Within the past four years our International Flute Seminars proved to be a great success.

Since last year I'm also joining the Oxford Summer School, an excellent organized summer course with a great atmosphere and wonderful teaching staff.

I want to stress that my masterclasses and workshops are always open to all levels from beginners to orchestra professionals. I think that my teaching concept includes intensive work on the basic sound and articulation principles of playing. We do embouchure and breathing exercises, and we discuss the special balancing and intonation skills needed to develop a career in piccolo playing. I work on some orchestral excerpts as well.

And I'm always looking forward to meeting new people to share my piccolo passion!

I discovered that internet connections have improved a lot and I now can offer Skype lessons with high quality image and sound.

CD releases?

With my chamber music ensemble Arco Baleno I made eighteen cd recordings including Britannia with chamber music by British composers, Flute Quartets by Mozart, Piccolo concerti by Vivaldi, Symphonies in an arrangement for chamber music ensemble and Divertimenti by Haydn and several cd's with contemporary music by Flemish composers.

With pianist Stefan de Schepper I realised the piccolo recital cd's 'Piccolo Tunes', 'The Birds!', 'Piccolo Polkas', 'Psychobird' and 'La Gazza Ladra'.

An overview of my cd collection can be found at my website www.peterverhoyen.be

What has been your greatest challenge?

With the idea that a small country should be great in small things I decided to start up a composition project with some Flemish composers I had been working with already through my chamber music project Arco Baleno.

When I filed my first subvention request, the response I got was that the Flemish government didn't want to spend money on a project concerning a second rate one-coloured musical instrument such as the piccolo. After receiving this letter, I remember spending the rest of the day working in the garden as a way of fighting my frustration.

Now 14 years later, I'm very happy with all those new Flemish compositions (I commissioned more than 25 piccolo pieces!), and delighted to have been invited to present many of these piccolo gems to the UK and USA flute conventions.

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

After finishing my studies at the Brussels Conservatory I went to Paris to study with Ida Ribera. I learned a lot by attending masterclasses with Geoffrey Gilbert, Trevor Wye and William Bennett.

I never had a piccolo teacher, and it was at that time much more difficult to get hold of piccolo recordings. My first piccolo recording was Jean-Louis Beaumadier's excellent LP performing the Damaré polkas. Listening to the Shostakovitch symphony solo's of course helped me a lot learning about the wonderful colours this instrument is capable of.

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

Giving workshops and masterclasses helping young talents develop their piccolo skills is my passion. Our International Flute Seminar Bruges is undoubtedly the highlight of the year. And I really like good food and hiking in the mountains with my wife and my two kids.

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

When talking to young musicians I try to encourage them to specialize in a specific domain of flute playing. When I was young myself, I was very interested in baroque flute, modern techniques, orchestral playing, chamber music. But it is just not possible to make a career in music being some kind of a chameleon.

To be a happy piccolo player you most certainly need to have the ability to be very focused, bright and virtuoso for a very short time after sometimes very long periods of rest. But you also have the privilege to play some wonderful solos which always are very easily heard by the audience.

Many excellent flute players encounter problems when switching to the piccolo. The first step to success is to develop a piccolo personality. Since the piccolo sounds one octave higher than the music is written on the page, the player has to develop a sense of how high these notes actually are. Then he has to develop the courage to play these high notes even though at first they may seem to be too high and too loud. A good exercise to practice is to sing a passage an octave higher than written to explore a new placement of your voice. This vocal placement will be similar to what you use in playing the piccolo. Listen to countertenor singers as they lift their voices into the high ranges of their voices and imitate what you see and hear them do. Once the player has control over the instrument, he will have developed his piccolo personality.

Happy Throat Exercise. Place your right finger tips on your neck directly above the sternum. As you change from happy to sad facial expression, feel the movement of the muscles of the throat. Then while playing piccolo, apply the new positioning of the neck muscles to your advantage. You will hear the positive effect on the piccolo sound and the intonation will be improved. Once again, it is sometimes difficult to keep the happy throat position when playing in orchestra due to circumstances beyond your control.

Nan Raphael



Nan Raphael

Since leaving the US Army Field Band in 2003 after 26 years, Nan Raphael has been a guest artist/clinician nationwide, piccoloist with the Maryland Lyric Opera, International Flute Orchestra, Washington Winds, and Columbia Flute Choir. She has 4 CD's, a book of piccolo excerpts from the symphonic band repertoire and an article in the National Flute Association's Pedagogy Anthology Vol. 2. www.nanraphael.com

Why did you choose the piccolo?

Like most piccoloists, I started on flute. I didn't really get serious about becoming a piccolo specialist until I got into the US Army Field Band. I chose to become a piccolo specialist because I felt a soul connection to the instrument and loved having my own part to play. Also at the time I began my specialization, the movement to promote the piccolo as a solo instrument was just beginning.

What do you like best about the piccolo?

What I like best is that I feel I can express a part of my soul that I can't express in any other way. It's an extension of who I am.

What would be your top 5 favorite pieces written for piccolo?

Tough question, my top 10 would be a little bit easier since there are so many great pieces that have been written for piccolo in the last 35 years. The list could change from day to day but today my list would include:

Souvenirs- Robert Beaser

Concerto for Piccolo- Bruce Broughton

Sonata for piccolo and piano- Mike Mower

Air from Concerto for piccolo-Barry McKimm

To the Nth Degree-Sonata No. 3- Matt Smith

Note: I have commissioned 3 pieces with a 4th on the way that will make really nice additions to the repertoire

After the Storm for piccolo and piano by Constantine Caravasillis-not yet published

Erythea-for piccolo and strings/flute choir by Robert Cummings- not yet published

DC for piccolo and piano by Gary Schoker-published by Presser

Can you give us 5 career highlights?

1. Every time I got up to play the Stars and Stripes Forever at the end of every concert with the Field Band which was well over 3,000 times. I never tired of it.
2. Performing the premier of Dos Danzas Latinas for piccolo/alto flute by Eric Richards and band at the closing concert of the 2002 NFA convention in Washington, DC
3. Soloing with the US Army Field Band in my original hometown of Clifton, NJ in spring of 1979 and fall of 1996
4. Playing overseas with the US Army Field Band and International Flute Orchestra. I feel so much a part of something greater than myself being able to communicate with people who don't speak my language.
5. Playing at the Kennedy Center to a full house in the Terrace Theater with Prevailing Winds as part of the Washington Performing Arts Designer Series in '91.

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

1. Seeing my brother march with my future high school band for the first time when I was in 7th grade...nothing to that point had excited me as much as that. I wanted to get up and march with the band. That day determined the course of the rest of my life.

2. Making All State Band in my senior year of high school convinced me that I might have a chance at becoming a professional musician. I couldn't imagine life without music.

3. Rather than a pivotal moment, I'd have to say that the teachers I've studied with or who's masterclasses I've attended ever the years have helped mold me to the artist I am today. Those teachers include Frank Scelba, former principal flute with the NJ Symphony who sadly passed away last year, Larry Trott, Laurie Sokoloff, Jeff Zook, Geralyn Coticone, Louis Moyse, Toshiko Kohno, Tim Day, Julius Baker, James Pellerite, Louis Moyse.

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

I do teach privately but not a lot. I have students who come for a few coaching sessions on piccolo here and there. I do masterclasses and workshops which I love doing. What I like best is hearing how students respond to my suggestions. It's very gratifying to hear instantaneous improvements as a result of suggestions made.

Note: I am available to teach via Skype

What do you like best about performing?

Sharing new exciting repertoire. Sharing a part of my soul that I can't share in any other way.

CD releases?

I have 4 of them.

Short and Sweet-available via Flute World, or myself

Hands Across the Seas-available via CD Baby, Flute World or myself

Piccolo Four Hands- for 2 piccolos and piano-available via CD Baby or myself

Tout Sweet- available directly from me.

I have also compiled a book of piccolo solos from the symphonic band repertoire- In the Limelight, Piccolo Solos and Technical Passages from the Symphonic Band Repertoire. It is published by Flute.net publications and can be purchased from them, Flute World, Flutists Faire or myself.

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

I just finished playing the first concert of the season with the Capitol City Symphony. There will be some recording sessions with the Washington Winds in January and March. We record demos of pre-published band music for a variety of publishers. I also play with the Columbia flute choir and will be traveling to Northern Ireland with the International Flute Orchestra next May. I have submitted a proposal to do a piccolo masterclass at the Florida Flute Convention and am waiting to hear from the Australian Flute Festival for their upcoming convention next October.

As a freelance musician there are times when I'm really busy and others when I'm not. I use the times when I'm not as busy for staying shape, preparing recital programs to have on hand, networking, writing articles and pursuing other interests.

What are your goals personally? Professionally?

No matter how old we are or how long we have been playing, there is always room for improvement both personally or professionally.

Personally--to continue living the life I am loving and ever so grateful for.

Professionally?

I'd love to do more guest artist engagements whether it's soloing with a community/university/high school bands/orchestras or doing workshops/masterclasses.

I would love to do more recitals for presenters outside the flute community and leave listeners pleasantly surprised at how varied, interesting and pleasing the repertoire is.

The one thing missing from my musical life right now is chamber music. I'd love to become part of a woodwind quintet or other small ensemble to round out my musical life.

Last but not least to continue growing and improving as a piccoloist.

What inspires you the most in life?

1. Hearing amazing piccolo playing and being around other piccolo players
2. Seeing people who are the best at what they do whether it's baseball, music, public speaking etc.
3. My dog and all dogs for that matter---they teach us so much about how to live life.

What has been your greatest challenge?

To convince presenters outside the flute community that there is a wealth of wonderful repertoire for piccolo..that the piccolo CAN be pleasing to listen to for an hour.

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

1. Frank Scelba- he said you are only as good as your last performance. He expected me to be prepared for every lesson and had me learn a lot of solo and orchestral repertoire in a short period of time. He also stressed the importance of being able to sightread. We ended every lesson with some sight-reading.
2. Even today, I consider all the great piccolo players I have heard at conventions or in orchestra concerts to be my mentors (though most of them don't know it). They give me something to continue to aspire to both as a player and a teacher. Some of them include Laurence Trott, Sarah Jackson, Jennifer Gunn, Nicola Mazzanti, Peter Verhoyen, Jean Louis Beaumaudier, Mary Kay Fink, Lior Eitan, Laurie Sokoloff, Carol Bean, Jeff Zook, Christine Beard, Cynthia Meyers, Linda Toote.
3. Laurence Trott was really the first piccoloist I studied with. I was a participant in 2 of his early piccolo masterclasses in the early 80s. He really sparked an interest in joining the movement to promote the piccolo as a solo instrument.
4. Geralyn Coticone. I studied both flute and piccolo with her for 1 year while she was piccoloist with the National Symphony Orchestra. I learned from her how I want to teach. I loved her approach, it was constructive yet positive. I was quite sad when she left for Boston.
5. Laurie Sokoloff impressed on me the importance of knowing more than just your part within a score, how critical it is to be able to play in tune with yourself. I learned lots of alternate or special fingerings from her which have been lifesavers over the years.

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

1. I'm a huge meteorology buff and love talking about the weather. Just don't talk to me about it in the winter because all I'll do is complain about how cold it is!!!!
2. A huge Nats and Redskins fan...I cried when they lost game 5 of the NLDS against the Dodgers. It broke my heart to see them play their hearts out and lose. I now have 3 teams that are on my "you know what" list...the St. Louis Cardinals, The San Francisco Giants and the LA Dodgers.
3. I'm a chocolate hoarder. The meat bin and lower shelf of my refrigerator is full of chocolates from places like See's, Bissengers, Trader Joes etc.
4. I like to dabble in visual art. My latest thing is to take photographs that I've taken and use them as backgrounds for intricate ink designs. There's something gratifying about creating something visual.
5. I love my dog...the last thing I say every night is "Good night baby girl, you are my bestest, bestest, bestest girl in the world, I love you".

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

1. You must have passion and perseverance because competition is FIERCE.
 2. Practice, practice practice!! There is no substitute for hard work.
 3. Learn the business side of the profession. i.e. how to network, putting together promotional materials, using social media to your advantage etc.
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Zart Dombourian-Eby



Zart Dombourian-Eby

ZART DOMBOURIAN-EBY, principal piccolo, Seattle Symphony, studied with Albert Tipton, Walfrid Kujala, Donald Peck. Solo CD, *in Shadow, Light*, is on Crystal Records; edition of the Vivaldi piccolo concertos is published by Presser. Program Chair of the 2012 convention; NFA President 2014-16.

Why did you choose the piccolo?

My junior high band director handed me an instrument right before the summer after my 7th grade year; the band's piccolo player was moving on to high school. He said "learn to play this over the summer," and handed me a copy of a Vivaldi concerto along with a piccolo!

What do you like best about the piccolo?

I first liked it, in junior high band, because I could hear myself! Now, I really appreciate all the different "roles" it plays in the orchestra. It is such a nimble and brilliant instrument, yet it can be beautiful and soulful as well.

Erica Peel



Erica Peel

A versatile flutist and piccoloist, **Erica Peel** enjoys an exciting career as an orchestral player, chamber musician, soloist, composer and teacher. Currently Piccoloist of the San Diego Symphony, she is praised for her "effortless" & "authentic" performances. Erica has held positions with the Honolulu Symphony, Des Moines Symphony, Lincoln Symphony and Omaha Symphony, and has most notably performed with the Los Angeles Philharmonic, Chicago Symphony and Houston Symphony.

Why did you choose the piccolo?

I think the piccolo chose me! In high school, I studied with MaryAnn Archer, formerly of the MET opera orchestra, and she made it clear that having solid piccolo chops would greatly improve my chances of winning an orchestra job. But playing the piccolo was definitely not something I connected with right away. Being the center of attention made me very uncomfortable, and feeling like I was *always* heard was terrifying for me! To my surprise, however, I was generally more successful at piccolo auditions throughout the years, and narrowed my focus as a result. Although becoming a "piccoloist" was not something I ever considered, I realized that the more time I spent practicing and understanding the instrument (like anything, I suppose!), the more I enjoyed it!

What do you like best about the piccolo?

I actually enjoy things about the piccolo that I feel aren't celebrated enough. The instrument is often used to be bird-like and flashy or to soar over the orchestra in fortissimo passages. While that can be super fun, I find it most rewarding when the sweetness of the piccolo and the singing qualities it possesses are showcased. It can be a stunning solo instrument with a variety of color possibilities.

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

Wow, this is a hard question. There are an endless number of moments, but more importantly people, that have had an impact on where I am today and wherever I will be tomorrow.

The one moment that comes to mind, maybe because you used the word "artist", was after the preliminary round of an audition for the principal flute position with the LA Philharmonic many years ago. I advanced and was in a semi-final round with exceptional flutists who I had played for in masterclasses growing up. I felt incredibly out of place and called my dad (a musician) to get some advice. Although I had just advanced, seeing these masters who would be playing around me shook any confidence I might have had. I clearly remember feeling defeated and saying, "I feel like I don't belong here... among this caliber of flutist". He responded in the steady, assuring way he always does and said, "You absolutely do. You are an artist. You have something to offer, and they want to hear it." That conversation continues to stay with me when my confidence wavers. I think the kind of artist I have become started with acknowledging that I *am* my own artist, and I have something unique to share. (Thanks Dad!!!)

What do you like best about performing?

Being a part of the impact music has on the heart, mind and soul. I am so warmed by the look on the faces of audience members when they are transported to another world by music. It's magic.

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

The San Diego Symphony season will be in full swing, so I'll be playing some great orchestral music and a few operas over the next 6 months. Some highlights are Beethoven 5&9, Tchaikovsky 4, Bartok Concerto for Orchestra, Shostakovich 9 and Ravel's Daphnis et Chloe!

I'll also be a Guest Artist for the Inland Empire Valley Flute Society's Flute Festival on November 6th. I'm looking forward to giving masterclasses and performing a piccolo recital for this area of California!

Also on the docket is commissioning and recording some new works for flute & piccolo... I'm very excited to bring these fantastic compositions to the flute community, so stay tuned!!

What inspires you the most in life?

The people in my life inspire me. There is so much strength, grace, vision, positivity and generosity surrounding me... I can't help but be blown away by these extraordinary human beings! They keep me motivated to be my best self.

What has been your greatest challenge?

Confidence. In this case, I subscribe to the saying "fake it til you make it", because I am always "faking" confidence when I need it!

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

I go through hobbies like babies go through diapers! I just asked my 5 year old what she thinks mommy likes to do when she's not playing music, and she said "Play games with me, drink water, kiss daddy, drink wine and do laundry". I would agree with four of those!!

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

1) Learn to work intelligently, and concern yourself less with the hours you devote to practice. I become worried when I hear people being praised for practicing 6+ hours a day. In my opinion (fully realizing that there are opposing thoughts on this), you are not only asking for an injury, but withholding yourself from the life experience that makes your voice rich and unique. When preparing for auditions, I spend an hour and a half *maximum* a day. The sessions are incredibly organized with clear goals and a plan. I feel that we are better served in the long run if our priority is to practice efficiently and with great focus.

2) Be flexible & diversify. You may have always thought you were going to be principal flute of a major orchestra, or professor of flute at a major university, or a soloist... but keeping an open mind, going with the flow and stepping out of your comfort zone will allow valuable opportunities and experiences to shape your musical life. You may find fulfillment in areas you hadn't even considered!

3) Disassociate rejection from self-worth. This is especially true for orchestral auditions... rejection is the norm. If our self-worth takes a beating every time we're cut, or told no, we'll be in rough shape very quickly (that is, if you're rejected as many times as I've been!!). You are more than a flutist, and certainly more than #93 in an audition!

Nicole Esposito



Nicole Esposito

Nicole Esposito, Flute Professor and Chair of the Woodwind Area at University of Iowa is sought after around the world as a versatile performer and master teacher. A Miyazawa and LefreQue Artist she can be heard on the Albany Records, Con Brio and MSR Classics labels. She holds degrees from Carnegie Mellon University and the University of Michigan.

Why did you choose the piccolo?

I think it chose me! Honestly, I have loved playing piccolo for as long as I can remember. The bright and warm spirit of the instrument represents my personality well.

What do you like best about the piccolo?

The piccolo is an instrument of great flexibility and contrast. You can lead an entire orchestra or provide subtle colors and characters within a blended group. It is a naturally soloistic instrument and just as with the flute you can play both lyrically and virtuosically.

What would be your top 5 favorite pieces written for piccolo?

There are so many to choose! I of course love the Vivaldi Concerti and the Liebermann Concerto. Additional pieces would include the Bruce Broughton Concerto, the Mike Mower Sonata and Rima by Marilyn Bliss.

Can you give us 5 career highlights?

I truly try to cherish every moment and opportunity in my career. With the piccolo some highlights have been winning the concerto competition as an undergraduate student of Jeanne Baxtresser at Carnegie Mellon University with the Liebermann Concerto; Holding the piccolo fellowship at the Aspen Music Festival, also as an undergraduate student playing under some of the best conductors in the world; presently performing and teaching piccolo master classes at major schools and flute festivals around the world including my summer workshop the Iowa Piccolo

Intensive. Last but not least I have had the honor of judging several major piccolo competitions such as the Kujala International Piccolo Artist Competition and NFA Piccolo Artist Competition and it is a pleasure to hear the next generation of talented players.

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

Again, not to sound like a broken record, however I think it is hard to reach your potential as an artist if you don't treat every single moment like one of the most important in your life. I try not to qualify my experiences. Every experience, no matter "big" or "small", is important to me because quality and integrity should never matter depending on circumstance.

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

Of course! In addition to being the Flute Professor at the University of Iowa School of Music where I teach an outstanding class of young flutists and piccoloists, I give master classes regularly around the US and around the world. Teaching is my greatest joy and passion in life. I love to help to students realize that most of what they need to be successful is already within them. I help them fill in the gaps and build a strategy for long-term growth and success. It is my goal that they discover who they are through the window of opportunity that every piece of music provides.

What do you like best about performing?

Connecting with people however at the same time becoming invisible. As a performer we must become the music as an actor would become the script. I want to channel the composer and the music as much as possible without getting in the way, however in order to do that I must give everything I have to the preparation and execution of the piece. It is always a great balance of ego and self to be an effective performer.

CD releases?

I can be heard playing flute and piccolo on several CD releases on Con Brio Recordings label, MSR Classics and Albany Records. I hope to record a solo piccolo CD in the future. You can hear more than one hundred of my live performances on YouTube.

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

I just finished a busy week of events in California, Arkansas, Minnesota and Iowa and next week I will be going to China. I have several events scheduled in Europe in the next few months as well. I'm planning two major flute events at the University of Iowa for spring 2017. The Iowa Flute Festival in March and the Iowa Flute Intensive in May/June. My students also keep me incredibly busy. I spend a great deal of time helping them with all of their projects, performances and auditions as well.

What are your goals personally? Professionally?

My personal and professional goals have always been and will always be the same- to be myself and to do my genuine best. I try to be prepared for whatever opportunity that will arise. I do hope to write a book someday about my approach to flute playing and teaching.

What inspires you the most in life?

Life itself! I try to draw inspiration from wherever I can whenever I can. The world is a treasure-trove of inspiring people, places, and things. I like to stay open and learn by staying curious, observant and aware.

What has been your greatest challenge?

I honestly don't see things as challenges but rather opportunities. Even if situations or circumstances seem tough or difficult, everything is a learning experience and only can make you stronger if you keep a good perspective. I've always used what others may see as setbacks as fuel for I eventually want to be.

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

My most influential flute teachers were Jeanne Baxtresser, Marianne Gedigian and Amy Porter. From Jeanne I learned grace, diligence and beauty. From Marianne, thoughtfulness and thoroughness and from Amy tenacity and fierceness. I am thankful for the encouragement and tools that all my teachers gave me to pursue my dreams.

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

I don't think I have too many secrets, but a few things about me:

1. I am a very habitual person. I get up early every morning and get to school at 6:30am – right after Starbucks of course!
2. I was a tomboy when I was a kid. I loved baseball and wrestling. That is no longer the case
3. Almost all my best friends are flute players!
4. I always watch tv when I practice.
5. I love shoes and I can't sleep without socks!

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

1. Fall in love with **every** note that you play and make music as if your life depends on it- it does!
2. Listen to as much music as you possibly can- great singers, pianists, string players- symphonic works-operas ...anything and everything!
3. Have big goals and then be willing to work harder than anyone in order to deserve these goals.

Tweetable Tips for Budding Piccoloists by Nan Raphael

Nov 1, 2016 by *The Flute View*



A versatile performer with a clear and sumptuous tone, [Nan Raphael](#)'s playing has been called "an elegant and exceptional treat."

She has been a frequent soloist at concerts and festivals across the United States since 1979. As a result of a wealth of new and exciting repertoire written over the last 3-4 decades, she has been able to demonstrate the versatility of the piccolo, a much maligned little instrument.

She served as the piccoloist with the U.S. Army Field Band from 1977-2003. Current affiliations include the International Flute Orchestra, Washington Winds Recording Studio Band, Maryland Lyric Opera Orchestra, and Capitol City Symphony.

1. Must have passion for the instrument and be willing to put in the work. Persistence pays.
2. Just because you play flute well doesn't mean you'll be able to play piccolo well
3. When starting out, build endurance slowly, start with 10 min at a time and alternate with flute
4. How flute helps piccolo playing: helps keep embouchure more relaxed
5. How piccolo helps flute playing: builds endurance in upper register, easier to play soft in high register on flute.
6. Good ear essential: there's much less room for error when tuning. Good apps for practice TE Tuner, eTuner
7. Tone studies: long tones with crescendo-decrescendo
8. Sources for tone and technical studies The Mazzanti Method published by Presser, The Piccolo Study Book by Patricia Morris published by Novello
9. More sources for tone and technical studies: Exercises for Piccolo, Jean Louis Beaumadier, Gerard Billaudot Ed.; Studium Techniki, Towarniki -PWM Ed.
10. Embouchure more concentrated but not tight. Use Ah and Oh vowel shapes for fullness of sound

11. Piccolo requires less air than flute. Like oboe players do, learn to expel excess air by releasing soft palate and allowing air to escape through your nose.
12. Posture: arms should be relaxed and be closer to body, make sure wrists are straight. Body at 45 degree angle to stand
13. Posture cont...when seated: feet should be flat on floor, sit on edge of seat for easier breathing
14. Posture cont...to check standing posture: head, shoulder blades and rear end should touch the wall.
15. The piccolo is placed higher: on the edge of the lower lip rather than in the crook of the chin
16. Thumbport: excellent tool for right hand thumb placement
17. Range: piccolo sounds an octave higher than written. Unlike flute, lowest note is D below staff-except on Braun and Nagahara Mini which have low Cs.
18. When you see a C below the staff, leave it out or take it up an octave—depending on context of part.
19. Exercise: random attacks. Play random notes in all octaves listening for clean attacks. There are no wrong notes.
20. Articulation: use syllables "du gu" rather than "tu ku" to avoid sounding pecky.
21. Ends of all notes should be tapered, no matter how short..think cone shape rather than squared off
22. Piccoloists often use special fingerings to facilitate response on soft pitches from A above the staff and up
23. Source for alternate fingerings: The Complete Piccolo, Jan Gippo
24. When tuning within an ensemble, listen to who you are doubling
25. Vibrato should be narrower than on flute and used sparingly in tutti sections for good blend
26. Use earplugs to save hearing. Practice high register technical passages on flute.
27. Earplugs change how you hear your sound so practice with both of them or one in the right ear.
28. Can have custom plugs made by audiologist. Sonics, a much less expensive alternative at about \$20.00
29. Tools for daily care: un-gummed cigarette paper for absorbing water in pads, piccolo flag, best for absorbing water on inner edge of head joint.
30. More tools: Almond oil for wood piccolos, should be applied to bore 2-4 times a year depending on your climate.
31. Purchasing a piccolo- first consider how much you want to spend and try everything in your price range.
32. Purchasing cont..you can get more for your money buying used. Check Flute Specialists, Flutistry of Boston, Flute World, Carolyn Nussbaum, Flute Center of NY, JL Smith, Flute Network newsletter for used piccolos.
33. Purchasing cont.-Metal, wood or composite. Consider where you'll be playing when making this choice.
34. Metal: produces a brighter, shriller sound, good for marching band or specific pieces in orchestral repertoire that might require a brighter tone color.
35. Wood: material of choice for most professional players. Produces mellower sound-blends better. Grenadilla most common
36. Composite or plastic: wears well in all weather conditions, sound will be brighter. Reasonably priced.
37. Can purchase a wood head joint for a composite piccolo to achieve mellower sound when playing indoors.

38. When trailing a piccolo check for evenness of tone in all registers, intonation and response—especially in extreme low and upper registers.
39. Piccolo Pioneers: Laurence Trott, Jan Gippo, Wilfred Kujala
40. Repertoire: 2 golden ages. 1880s-1920s; 1980 through today and beyond
41. Source for repertoire list: The Complete Piccolo, compiled by Jan Gippo
42. Piccoloists to listen to...Nicola Mozzanti, Peter Verhoyen, Jean Louis Beaumaudier, Sarah Jackson, Jennifer Gunn, Mary Kay Fink,
43. More piccoloists to listen to Matjaz Debjlak, Zart Domborian-Eby, Lior Eitan, Dr. Christine Erlanger-Beard, Gudrun Hinze, Kate Prestia Schaub,
44. Yet more piccoloists to listen to: Patrick Healey, Danielle Eden, Susan Glaser Matjaz Debeljak, Lois Bliss Herbine
45. Websites for everything piccolo....Piccolo HQ by Dr Christine Erlander Beard and The piccoloist.com
46. Where else to learn more about piccolo- Flute Talk Magazine, Lets Talk Picc column, internet flute list-listserv@listserv.syr.edu
47. Nan Raphael is available to coach or teach via Skype.
48. Last but NOT least—HAVE FUN!!!

Starting the Piccolo by Jennifer Cluff

Nov 1, 2016 by The Flute View



Dear Flute-lovers,

I have been thinking over "How to best start the piccolo" as I have a student who has just been given a school piccolo in order to play in a Broadway-type high school show.

So here is a starter pack of ideas for the flutist who has to learn piccolo quickly and safely.

1. Have the piccolo repaired/oiled/cleaned

Have the piccolo repaired/oiled/cleaned by a good quality flute technician. If it's a school loaner-instrument it may have a shrunken or mis-positioned cork, and possibly one or two pads that need replacement or shimming.

Go ahead and invest in this important repair work, because unplayable piccolos are totally ridiculous in a performance situation. No pad leak or tuning-cork problem is so small that it won't show up in the performance at fortissimo-shmeerro....and you can quote me! ha.

So repair work first and think happy thoughts while you wait.

You can also devote yourself to getting a gorgeous tone on flute while you wait.

2. Buy protective earplugs.

If you're a poor student, go for several pairs of the foam (\$1 each pr. look like foam cylinders, wash with soap), or soft-plastic yellow cone-style used for construction (\$15 see picture) which are good for wearing half-inserted as needed, or if you can afford it, two pairs of high quality [musician's earplugs at \\$20 pair](#). The best earplugs for concerts and rehearsals are the ones that you can hear through when the music stops and you must hear talking, or that you can quickly pull out and hang around your neck on a string to quickly put back in again.

Professional orchestral flute/piccolo players [use these \\$300 earplugs](#) which are the current state of the art (they cancel out unexpected cymbal crashes; how cool!) and they allow you to hear talking as well as quiet sounds, all while filtering out the loudest sounds.

In general; use them often. You will need earplugs for any playing above high D (the third D, two ledger lines.) This is not a joke. Your ears will ring if you don't heed this advice, and then, as you age, sob, sob... you will be deaf, and you'll be unable to listen to any further advice. So take heed; be ready with earplugs.

To save your ears you can also move to a practice space with: a) high ceilings b) lots of space c) carpet and drapes, soft furnishings, and other sound mufflers.

3. Practice the flute always before practicing piccolo.

If you have a gorgeous, effortless, ringing, pearly and divinely beautiful high G on the flute, then you can switch to piccolo almost immediately (same air speed, same embouchure for high G on flute makes piccolo playing very easy to figure out.)

4. Stay in the low register

When you first play piccolo, stay in the low register until you are able to play with a very resonant and gorgeous tone. Don't try to play super high in your first few weeks on the piccolo. Play low and beautifully. ie: [Low longtones](#), [slow Irish Airs](#), [folktunes](#), [slow melodies](#), [preludes](#), and low, lovely, invented meanderings are all part of early piccolo mastery. So stay low and gorgeous. Think "an Alto with a warm, kind voice" not "shrieking twig that defies me while deafening all!". :->

5. Piccolo placement is different than flute placement

The piccolo is placed slightly higher on the lower lip than the flute (pictures of this in my [previous articles on piccolo](#)). It's easier to hold, and you can play much longer on a breath. However the biggest difference between the two instruments is that the high register of the flute is almost always sharp, whereas, because the piccolo (imagine that it takes the same fast air as a high G on the flute) can be flat when you least expect it. Most beginners don't remember to blow fast enough not to play FLAT in the upper register of the piccolo, and it's so unexpected they shrink from the sound and it goes even flatter. So when first learning the middle register of the piccolo, use "The Tuning CD" (which I prefer to electronic tuners) in order to blend and develop the sound quality so that it has the right air speed and the right angle of air to make each note a gem.

6. Take frequent rests during practice

Take frequent rests during practice, and remember to put in your earplugs (right ear only if desired) especially if you play above D3. If you are working extensively above high D (two ledger line D) on piccolo, put both earplugs in and take a rest every five minutes. You don't want ringing ears. Did I mention you don't want to be deaf? :>)

7. Play beautifully from the very start.

Low, slow warmups, longtones, slow chromatic and diatonic scales with Tuning CD drones, overblowing harmonics are all good. For printable pages, see [all my suggested Warmups](#) (and for more advanced flutists, see Magic Carpet by Buyse for high register air-speed awareness).

Gradually you can advance to low and easy playing legato thirds, slurred arpeggios using scales to connect distant intervals, and tiny little octave downward smears (Richter Basic Exercise done in miniature.). All of these will help develop a flexible and accurate embouchure.

The piccolo embouchure needs to be soft and the jaw and face relaxed. Embouchure motions are really tiny compared to flute; be loose and think micro-movements, then everything comes more easily. Spend many weeks of development in each of these areas. Try not to rush to the high octave. Slow practice and practicing tiny note-groupings are both superior to the "zippy playing through" type of practice.

If the music you're preparing requires you to change between flute and piccolo, practice exactly like that; play the flute, pick up the piccolo, and play the piccolo. Stay poised and relaxed for both. Articulation can be worked on in single repeated notes for accuracy and clarity, away from the music.

Improvising to the metronome and Tuning CD can be a fun way to clarify articulations without fatigue, before transferring the lightest motions to the piccolo passage that needs articulation work.

And as you will now have added both flute and piccolo hours to your day, be zen-like and avoid zooming through your work all reckless and hell-bent. Hearing a piccolo can make you war-like. It's biological! :>) So instead of falling for the whistles of war, ease into a very relaxed and observant mode of working with zen-like precision. Stay loose; think more than you shriek, (haha!) and take many breaks where you relax down to one on a scale of 10 (tense) to 1 (jelly-fish looseness.).

See if you can just use the lower breathing muscles to support your sound in an open and free body. Most of the support for a relaxed piccolo playing is all found in the abdominal region. Above the solarplexus, all open cavities should be open for resonance; Chest, throat, ribs, mouth...etc. Remember where our flute air-supporting power comes from: low in the abdomen.

8. Play difficult passages on flute

For difficult passagework play the passage on flute successfully before transferring the passage back to the piccolo. You can also play the piccolo passages in the lower octaves to rest your ears and to get to know the phrasing and articulation before playing it as written. Good luck and don't go deaf.

Best,

Jen, speedtyping piccolo doubler

Reposted with permission from [Jennifer Cluff](#), Royal Conservatory A.R.C.T., Bachelor of Music in Performance, University of Toronto. Principal Flute of The Vancouver Island Symphony from 1995 to 2006 & Instructor at Vancouver Island University since 1993.

Piccolo Orchestral Excerpts: La Gazza Ladra by Allison Fletcher

Nov 1, 2016 by The Flute View



Allison Fletcher (DMA, University of North Carolina at Greensboro; MM, Southern Methodist University; BM, James Madison University) is a performer and teacher of flute and piccolo in Bowie, Maryland.

She has served in the flute section of the United States Navy Band since 2014.

The following article provides both a historical background and a stylistic analysis of the piccolo solo from Rossini's La Gazza Ladra.

Historical Background

La Gazza Ladra (*The Thieving Magpie*) is based on an 1815 play by J.M.T. Baudouin d'Aubigny and L.-C. Caigniez entitled *La pie voleuse, ou La Servante de Palaiseau*. In the prelude music to the original play, the instrumental ensemble is reduced to a solo piccolo and strings to produce the effect of an offstage band. Rossini's two-act opera (libretto by G. Gherardini) premiered at the Teatro alla Scala in Milan in 1817. It is a work in the mixed form *semiseria* – interspersing elements of comedy (the pilfering magpie and the sinister mayor) with potential tragedy (a prison scene, a tribunal, and a march to the scaffold). Emilio Sala asserts that “the bird is not characterized musically in any way.” However, it is the opinion of the author that in the overture the piccolo does in fact represent the antics of the magpie.

Stylistic Analysis

The first solo for the piccolo in this overture is in the second theme of the Allegro section, and, unusually, in the tonic key of G major (mm. 188-195). In this theme, the tempo fluctuates between *poco tranquillo* and *poco animato*, and the piccolo solos always occur in the *poco animato* tempo (quarter note = c. 160). The first solo, marked *leggiero*, is in unison with the bassoon and clarinet. This passage is accompanied by *pizzicato* strings playing quarter notes on beats 2 and 3 in mm. 189 and 191, and eighth note downbeats in mm. 190 and 192. The accompaniment has eighth notes on every beat in mm. 193 and 194, followed by a quarter note downbeat on the final measure of the solo. These figures are important as they maintain a steady pulse underneath the solo.

The first quarter note in the solo is a D above the staff (m. 189), a note that is flat on many piccolos, especially at a soft dynamic. The piccoloist may not have time to use a pitch-correcting fingering for this note; instead, he or she may find success by imagining the correct pitch, aiming an appropriately fast air stream over the embouchure hole, and adding a shimmer of vibrato. In the corresponding quarter note of m. 191 (E), the fourth finger of the right hand (pinky) should remain down to keep the pitch high enough. The final high G in m. 195 should be held for its full value, as this is the final note of the phrase and the accompaniment also has the same rhythmic value. William Hebert recommends using the trigger (also called a knuckle key, K) operated with the first finger of the right hand for the A# in mm. 191. He argues that this allows the player to arrive at the A#s earlier and leave the key later than if the regular fingering is used. The trigger is also convenient to use for the A# in mm. 192.

The second solo (mm. 212-219) in Rossini's overture to *La Gazza Ladra* is almost identical to the first. The piccolo still plays with the clarinet and bassoon, but the *pizzicato* accompaniment differs in rhythm in the first five bars – the strings simply play quarter notes on all three beats in mm. 213 and 215, and rest in mm. 212, 214, and 216. The trigger (K) may be used for the A#s in mm. 215 and 216.

The third solo (mm. 345-352) and fourth solo (mm. 369-376) are in the second theme of the recapitulation. They are similar to the first two solos and their respective accompaniments except that the key signature has changed to E major, making the excerpts a minor third lower. Instead of playing with the clarinet and bassoon, the third and fourth excerpts are with the oboe and clarinet. Another similarity to the first solos is that corresponding quarter note pitches in E major (B in mm. 346 and 370, and C# in mm. 348 and 372) will also tend to be flat on most piccolos.

There are several discrepancies regarding the articulations, accents, and dynamics in the solos in *La Gazza Ladra*. In the critical edition, the eighth note on the third beat of mm. 189, 191, 213, 215, 346, 348, 370, and 372 is not under the slur. The critical edition lacks the accents on the quarter notes in the same measures, and instead has *decrescendo* markings printed underneath.

In the aforementioned bars, accents are printed on all but one quarter note (m. 348) in the Eulenburg edition. Since this accent is also missing in the oboe part, but is printed in the clarinet part, that this is most likely an accidental omission.

The critical edition also has each beat of the final two measures of every solo marked with an accent; accents in the same locations are inconsistent or missing in other editions. The solos are marked *pianissimo* in the critical edition; in other editions the solos are not marked with a dynamic, or are marked *piano leggero*. *Crescendi* are printed leading up to the final note of each phrase in the critical edition, as well as in the Dover score. However, Jack Wellbaum recommends learning the excerpts with a *diminuendo* instead, as several conductors have preferred this in his experience. Additionally, the Ricordi edition lacks the solos from mm. 345-376 completely.

As stated above, the solos in *La Gazza Ladra* are in unison at the octave with two different groups of players, and each group includes a clarinetist. It is important to understand that the pitch tendency of a clarinet in a soft dynamic is to be sharp, which is the opposite the tendency of the piccolo. Therefore, maintaining a pitch that is both high enough and which also agrees with the other member of the trio (the bassoonist or the oboist) is crucial. Playing through the solos together before a rehearsal or performance of the piece may help the players to ensure correct intonation and matching style. The style of the solos should be light and brilliant. The second notes of the triplet groups should be long, and the phrases should be shaped in two-bar and four-bar *crescendi* and *decrescendi*, always thinking of the larger line.

The excerpts from the overtures to *La Gazza Ladra* may be practiced in a variety of ways for success. Slow, detailed practice with the tuner and metronome is always helpful. The author has had positive results with the excerpts from the overture to *La Gazza Ladra* by practicing the passages all slurred and all tongued, and by filling in the long notes and rests with articulated triplets. Additionally, changing the rhythms of the triplets is useful. Fig. 1 shows the author's triple and duple rhythms for practicing the triplet passages.

Fig. 1: Rhythmic practice suggestions (triple and duple subdivisions) for the triplets in Rossini's overture to *La Gazza Ladra*, using m. 188 as an example:



Fig. 1: Rhythmic practice suggestions

Summary

- 1) Shape the passages in two-bar and four-bar phrases.
- 2) When two slurred notes are followed by one tongued note, the 2nd slurred note should be short.
- 3) E in mm. 191 and 215 – keep finger 8 down so that the pitch will be high enough.
- 4) Some conductors may request a *decrescendo* in the final three mm. of each excerpt instead of a *crescendo*.
- 5) The final quarter note of each excerpt should be held for its full value.

Texas A&M University-Commerce Flute Studio Interviews

Nov 1, 2016 by The Flute View

As part of our ongoing series of interviews with college flute studios across the United States, we interviewed Assistant Professor of Flute at Texas A&M University-Commerce Dr. Julee Kim Walker and her students:

Andrew Camp, Emily Paxton, Amy Crone, Sydney Hathcock, Daria Smetana, and Taylor Hennig.

We asked them about their passions, goals, inspirations, and advice they would offer to young students.

Dr. Julee Kim Walker

Assistant Professor of Flute, Texas A&M University-Commerce



Please list 3 pivotal moments that were essential to creating the artist that you've become.

1. In high school, I had a wonderful opportunity to attend American Festival for the Arts in Houston, TX, (which is still in existence today!) for three summers. It was an intensive summer music camp that offered lessons, chamber music, music theory, music history and orchestra for 8 weeks, with an outstanding faculty roster. It was during my first summer there (summer after 10th grade) that I discovered I wanted to pursue a career in music.
2. Moving away from home (Texas) for my Master's degree was one of the best decisions I ever made. Not only did I have the opportunity to study with an outstanding teacher in an amazing city (San Francisco), but it also gave me a chance to experience life outside of my comfort zone and exposed me to lots of different cultures, ways of life and ways of thinking. It is this experience that has shaped me into who I am today, and to this day I am very thankful to have had that experience.
3. My time as a doctoral teaching fellow at the University of North Texas was a pivotal moment in my musical career. I always knew growing up I wanted to pursue a career in both orchestral flute and teaching. Having the opportunity to teach talented flute, jazz, and chamber music undergraduates at UNT truly helped me realize my passion for teaching even more, and has led to where I am today.

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

Steve Wessels (now at Cedar Park High School near Austin, TX) was my very first band director and taught me how to play the flute. Growing up in Houston, Texas, I started band in 6th grade. To this day, I am grateful for his instruction and continued dedication to music education.

September Payne was one of my very first flute instructors, through middle school and high school. She taught me so much about tone production, tone color and phrasing, and exposed me to a wide variety of challenging repertoire at a young age, encouraging me to enter competitions all throughout high school. She helped me lay a solid foundation to my flute playing at an early age which I am thankful for. She also provided many opportunities for performance in both solo and chamber music settings.

Christina Jennings was also one of my teachers in high school. She taught me many ways to express creativity in music by storytelling. She also taught me the art of sound.

Karl Kraber was my flute professor in college. He taught me so much about the Baroque and Classical style, and taught me how to sight-read well. We sight-read Kuhlau duets at every lesson. He also taught me how to think about and listen to flute music from a harmonic standpoint.

Tim Day was my flute professor for my Master's degree. He helped me discover the art of expression in my flute playing and helped me open up musically.

Terri Sundberg was my flute professor for my Doctorate degree. She taught me how to listen critically and pay attention to details. She helped refine my flute playing. She also taught me the importance of being a mentor to your students.

I also studied with Helen Blackburn during my Doctorate. She helped me discover a whole new level of sound and tone production through embouchure, and she also helped me refine my piccolo playing.

Elizabeth McNutt was also one of my teachers during the Doctorate. She helped me expand my knowledge of extended and contemporary techniques, as well as with audition prep.

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

1. I love cats! I have two cats, Samson and Delilah, who are both 9 years old.
1. I love to eat! I would call myself a foodie. I love trying new restaurants and the whole dining experience.
3. I love taking pictures! (stemmed from being a photographer on the yearbook staff in high school)
4. I am a social media junkie! My Instagram and Snapchat are mostly of food, cats and flute.
5. I love to travel the world! I've been to many countries in Europe as well as Brazil a handful of times, but on my list of where I want to go next are India, Thailand, Morocco and Croatia.

What inspires you the most in life?

My students! Seeing them making a positive impact and difference in the world and to future generations is very rewarding. It continues to serve as a reminder as to why I chose the field of music and higher education, and is a constant source of inspiration for me to be the best teacher and mentor that I can be.

Andrew Camp

Junior Music Education Flute Major



Andrew Camp

What do you like best about performing and teaching?

I love performing and teaching, because they help each other in vice versa. Performing and building yourself up as a player gives you the knowledge of how to teach those things to children, while teaching helps you further understand your own thought process and can help you become a better performer from understanding how certain things worked and what didn't. This helps you trouble shoot in your own practice, so you can perform better, which helps you teach the information more effectively. Just a never ending circle!

What inspires you the most in life?

I get inspired by listening to great orchestras and listening to my favorite composers and their music. I love getting that tingly feeling of listening to something amazing, and hope one day that I can perform at a high level, with an ensemble or as a soloist, and give that feeling to someone else.

What has been your greatest challenge?

Breaking bad habits when playing. I made bad habits as a young player and kept them for so long that now at a collegiate level, I have to had to basically relearn some things such as not playing with so much tension, or pulling the corners of my embouchure back when I play. But from years of help and guidance from my professor, I have almost gotten rid of those habits!

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

Well, I try to get advice and mentorship from as many people as possible, and many people have helped me get to be in the place that I am in today. But, my first flute teacher, Jamie Miller, really got me into playing my flute and got me to a place where I wanted to continue performing on it, and I have her to thank for that, otherwise I wouldn't be writing this!

My head band director for most of high school, Tim Linley, gave me so much inspiration for music in the way that I could tell he loved and was devoted to creating music. He also pushed me to be a better person outside of music and was a big factor in me continuing to do music after high school and want to be a band director one day.

My current flute professor, Dr. Julee Kim Walker, has really helped me refine me into a better player. Her high standards and support have really helped improve and fine-tune my playing and become a better performer in general. I've had a terrific experience with her, and her hard work and dedication are some things that I admire in her and hope to be one day.

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

As it goes with any instrument, or any form of art, you have to practice. However, you have to practice correctly. You have to practice slow and precise for a while before you begin to speed up, because your fingers will translate easier to a faster tempo if you take time to get your fingers correct in the beginning at a slower (sometimes much slower) tempo.

Continuing with the theme of practicing, you have to practice what you aren't good at. It feels good to play the passage that your tone and fingers are great on, but we can't leave our more lacking sections on the back burner.

Last thing, have fun. Yes, we all want to sound great and be a great flautist, but we don't want to let practicing turn into a negative thing. You always want to have both short term goals (such as playing a note or short passage in tune that day) and long term goals (such as overall better intonation). I like to map out my long term goals first, and then map out how my short term goals can help me get to that long term goal. I find pride in writing down my goals for that practice

session and as I get through something, checking it off giving me a sense of gratification, but if I feel like I didn't do as well on that goal for that day I push it to the next day and strive to check it off.

This system of goals I put in place for myself and practicing in a smart way ensures that I don't walk into a practice room and hack on something for three hours and don't get anything done. That's how you get bogged down in sitting there forever and hate going to practice, because you feel like you aren't getting better. Turn your practice to something you enjoy, and practice in a way that will get you to be that great player you want to be one day.

Emily Paxton

Senior Music Education Flute Major



Emily Paxton

What do you like best about performing and teaching?

Performing is exciting because I have the opportunity to express myself to the audience through the music. It's a freeing and exhilarating experience. Teaching is one of my biggest passions, so teaching a student or large ensemble is a way for me to share my knowledge and love for music with them. I enjoy finding new analogies to aid understanding, and providing insight to creating music.

What has been your greatest challenge?

My greatest challenge has been overcoming my somewhat reserved personality while performing and teaching. As I've gained experience and confidence, I have become increasingly able to be myself while on the podium or stage.

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

I am pursuing the same degree as my mother (on the same instrument too), which has been a great inspiration throughout my life. Growing up, I was able to observe the flute lessons she teaches in our home, and gain ideas for teaching my own students. At the college level, Dr. Julee Kim Walker has served as a wonderful example of musicianship and professionalism, which I strive to mirror in my own life. She taught me to be more confident in my performance, which translated to confidence in many areas of my life.

Can you give us 5 quirky, secret, fun hobbies or passions?

Painting, blogging, shopping (especially at thrift stores), playing the ukulele, and watching old movie musicals.

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

1. Don't get discouraged if you can't play the music right the first time you practice. Slow, daily practice makes perfect!
 2. Try to find 1 or 2 professional flute players on YouTube that you admire and strive to sound like.
 3. If you're having trouble being motivated to practice, use the Internet to search for sheet music for songs you like! This will get you in the right mindset, and you'll have a lot of fun!
-

Amy Crone

Junior Music Education Flute Major



Amy Crone

Please list 3 pivotal moments that were essential to creating the artist that you've become.

1. When I joined beginner band, I was not very good at the flute (who was?). I usually placed last chair, until I started taking lessons! Privately learning and growing at my own rate (instead of in a class of 20 12 year olds) really improved my attitude towards the flute and music in general.
2. When one of my lesson teachers organized our first district flute recital in high school, that also changed my perspective on solo flute playing. Instead of playing my solo for a judge and a grade, I needed to perfect it to a point where it would be entertaining to a large audience. This was an excellent motivation for practicing, and a great young performance opportunity.
3. When I auditioned for band here at TAMUC, I didn't have a specific plan as to which ensemble I wanted to join. I only planned on being an early childhood education major. When I mentioned that I've thought about elementary music as a major instead, the Assistant Professor of Flute (Dr. Walker) and the Associate Director of Bands encouraged me to try changing my major to music. I didn't believe I could do it, but with their encouragement I did, and the rest is history! Sometimes the workload is tough, but overall I love life as a music major. Dedicating so much time and energy into flute playing and all things music has really changed and improved who I am as an artist.

What do you like best about performing and teaching?

I love performance moments when something that I worked really hard on falls into place perfectly. Usually, the hard work was preempted by a difficult passage that I really struggled with, so it's very satisfying when hard work pays off. My favorite part about teaching and helping others is once they have a break through and finally understand what I'm trying to convey. It's a mutual feeling of success, accomplish, and relief. The fun never ends, though! There is always something to improve upon, whether is be correct rhythms, tone quality, intonation, or style. There are very few boundaries when it comes to teaching and learning music creativity.

What are your goals personally? Professionally?

Regarding flute playing, my personal goal is to never set down my flute for good. I would like to continue playing and improving beyond college and into my teaching career, wherever I can! Professionally, I strive to become an elementary music teacher. I would love to integrate my own flute playing into my elementary classroom.

What inspires you the most in life?

I am inspired when I see someone overcome a challenge that took a lot of time, effort, and strength to achieve. Anytime I see someone do something I know they had to pour all of their efforts into, it inspires me to work hard and do amazing things as well. For example, when a friend of mine begins learning a new piece, I see them struggling to perfect it for months. When their recital comes around, and they give an awesome performance, that is truly inspirational.

What has been your greatest challenge?

From a young age, beginner band chair tests instilled the idea that I should always compare myself to others. Competition is a great educational motivator, but not when children are taking it too seriously and questioning their self-worth because of it. It was a challenge to realize that I should only worry about my own personal progress, and compare myself to other to the point where I would feel ashamed or think I'm not good enough. I love our studio at TAMUC because it

is a positive and friendly environment where we all try to help each other grow as musicians, at our own healthy pace.

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

In grade school, I took lesson from Cami Jerez and Bethany Padgett. Early on, we focused on basic scales and scale pattern exercises. We also worked on all-state music and a solo each year. Mrs. Jerez often led a flute choir as well. Once I began studying at TAMUC, Dr. Julee Kim Walker became my lesson teacher. We work on a variety of exercises, from scales, to articulation, to improving tone. Lately, we especially focus on a relaxed embouchure and correct posture. All of these learning experiences help the overall musicality of my solo repertoire. The greatest thing I've learned is that it's all about personal improvement, and that you should never let the demands of musicianship (or any difficult life skill), disrupt your well-being.

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

I am a member of Tau Beta Sigma, so most of my hobbies involve serving the band and hanging out with my sisters! I also joined the Pride Marching Band Color Guard this year, so I spend a lot of my time learning to spin flags. Besides that, some of my summer hobbies include traveling, kayaking and biking! I also really love cooking and eating different types of potatoes.

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

1. Always focus on your own personal improvements, don't compare yourself to others! Too much comparison, focusing on your faults or self-shaming could be harmful to your mental health. Look on the bright side and strive to be better, don't let your imperfections drag you down!
 2. Make good choices, because you never know who might be watching you from the very beginning. Especially if you choose to pursue music as a career, it is a very small world we musicians live in. Every little thing you do or say could impact your future, so just always try to be a professional, pleasant, and kind person that others would like to make music with or hire.
 3. Never, ever give up! I wasn't originally planning on playing the flute in 6th grade, or becoming a music major now that I'm in college. However, I stuck to it and it has opened a wonderful world of opportunity. Involving yourself in the musical world is a gift that keeps on giving.
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Sydney Hathcock
Sophomore Music Education Flute Major



Sydney Hathcock

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

I have had four music mentors who each impacted my life in great ways, the first being my middle school band director, Mr. Randy Ratzlaff. What I always loved about Mr. Ratzlaff was that he was a fun teacher. We played fun music in band, but he always pushed the ensemble to play music that was more difficult than what we'd played before. He was always quick to compliment a student when they played something well, and that spoke volumes to me as a young musician. Sitting in his band made me want to continue music. In high school, I was blessed to have wonderful relationships with all of my band directors, but mostly with the head director Mr. Tom Kuhn. Because of Mr. Kuhn, I got really interested in jazz—that was his specialty—and had the opportunity to learn how to play tenor saxophone for jazz band. His knowledge about music seemed infinite, and I loved listening to him teach, watching him play, and watching him conduct. I was his drum major for two years, so I worked closely with him on a lot of projects, and he influenced me to love music more than I did. My junior year, a woman named Carrie Webb came on staff, and quickly became my role model. Not only was she the only woman on staff, she was the only woodwind player. I looked up to her, being a female flute player who wanted to teach music as well. I went to her when I needed help with college audition music, and she is a big reason why I decided to attend Texas A&M University- Commerce. And finally, I am currently a student of Dr. Julee Kim Walker. I've been her student for a little over a year, and I feel as though I have already learned so much from my weekly lessons. Not only have I learned a lot about the technical aspect of playing flute, but I've become a much better performer since coming to college.

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

Never give up, perform as often as you can, and practice, practice, practice! I sometimes refer to the flute as a “difficult instrument to be good at.” While this is true for every instrument, it’s especially true for young flute players. In college, the playing field kind of evens out, but think back to middle school: upper woodwinds’ parts really do have a lot more notes than low brass—it can be intimidating for a young flute player in middle school and high school band, when they first see a piece of music full of sixteenth note runs and eighth note passages. Never give up though! Those sixteenth notes will soon become a part of what you do, a fun challenge, and your favorite part of the piece! As far as performing often, this is something I wish I’d done more when I was younger. Participate in all-region auditions, do solo and ensemble competitions, and seek out opportunities to play for your peers. When you’re a little older, those performing skills will come in handy. And practicing? That should speak for itself—but flute playing really is a lot of fun when you’re playing something that you’re comfortable with and are just plain *good* at.

What are your goals personally? Professionally?

Personally, I’ve always wanted a “normal” life. After I graduate college, I hope to find a steady career teaching music somewhere in North Texas, get married, buy a home, and start a family. I would love to live in the Arlington or Fort Worth area, to stay close to my family but to be far enough away to start my own life. Professionally, I hope to find a school district where I can teach middle school band. That’s the age I’ve always wanted to focus on. I think that kids are the most easily influenced around the 12-14 age, and I want to be able to have a powerful impact on the students I teach, like all of my directors impacted me. However, I love marching band too, and would want to be able to work at the high school as well, especially during the marching and solo and ensemble seasons.

Daria Smetana

Junior Music Education Flute Major



What are your goals personally? Professionally?

Personally, I hope to be someone that can be looked up to. I hope to live my life in a way that inspires others to be their absolute best in everything that they do. Professionally, after I graduate I would like to teach at a middle or high school for a few years before going back to college to get my Master's Degree in Conducting. Eventually I hope to be a director at a college. Whether I get my Doctorate in Conducting is still undecided, however upon retirement from the college, my dream is to conduct a professional orchestra.

What inspires you the most in life?

My faith inspires me the most, especially the way I see it lived in my parents. They are the example of the type of faith in God that I hope to have in my life someday. They have that closeness and the peace of believing in something true, and I hope to be where they are in my walk with Christ one day too.

What has been your greatest challenge?

I used to have the issue where I would be incredibly defensive about my playing. It got to the point where it was hard for me to take constructive criticism that would help me as a flutist to get better. I had the tendency to fire back a defensive comment or a snarky comment. Thankfully Dr. Walker has addressed this issue, as I honestly didn't realize I did it most of the time. It's still been a challenge for me that I have to overcome, but I'm definitely a lot better than I used to be.

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

My main music mentors were Mr. Chris Kosterman, my high school band director, and Dr. Julee Walker, my private lessons teacher. Both are inspiring people who are the reasons I decided to become a music major. Mr. Kosterman taught me what it was like to get back up after not succeeding and to keep working at it, and Dr. Walker has taught me how to be professional in all aspects of situations, even outside of music. There is so much more about both of them I could say, but both of those teachers mentored me and have shaped me into the musician, and the person, I am today.

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

1. I am a pianist and I like to improvise and write my own music.
2. I am an aspiring author and my friends have said my book would make a fabulous movie.
3. I am addicted to pepper. I literally put it on everything (not sweets though, there is a limit).
4. I like to sing a bunch and am in a band with my family. We happen to be on iTunes.
5. I have way too many stuffed animals for my own good.

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

1. Don't give up, even when everyone else seems better than you. I know it's difficult because I was in that situation too, but don't give up it will work out and I promise that.

2. Make sure to be informed when you're making the decision to buy a new flute. Buying a new flute takes a lot of knowledge about the metals used in an instrument, so on and so forth. If you can take a professional like your, private lessons teacher, with you.
 3. Never lose your love for music. If you feel like music is starting to bore you, take a step back and reevaluate where your life would be without it. It's a lot better to actually love music and enjoy what you're doing than it is to get to the point where music is boring.
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Taylor Hennig
Junior Music Education Flute Major



Taylor Hennig

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

Some of the most important music mentors in my life are my band directors from junior high and high school; the same two band directors saw me grow from a beginner in 6th grade to where I am now. From them I learned the importance of having a strong personal connection with students. I'm in my third year of college this year, and my directors still regularly attend my band concerts, marching band performances, and even my Junior Recital! I can only hope to build such strong and lasting relationships with my students.

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

One hobby of mine is using Snapchat. I always have Snaps on my Story - I use it almost everyday! It's a really fun way to document what goes on throughout the day, and there are so many fun filters to use. Also, a really fun hobby of mine is buying cute things from thrift stores. I

have so many cute mugs and teacups that I got for cheap from Goodwill ! I found out recently that I have a passion for wind turbines! On a trip from Texas to Oklahoma with some friends we passed fields full of wind turbines and they were so beautiful that we stopped and took pictures with and of them! I also really love flowers! I love wearing floral patterns and having flowers all over my apartment! Another one is Christmas, I love Christmas so much! I have already been listening to Christmas music (in October!) and my roommates and I have a life-size Santa Clause that lives in our living room at all times.

University of Texas at Austin Flute Studio Interviews

Nov 1, 2016 by The Flute View



As part of our ongoing series of interviews with college flute studios across the United States, we interviewed the students of University of Texas at Austin Professor of Flute Marianne Gedigian: Ryan Foley, Karen Baumgartner, Zoe Cagan, Meghan Bennett, JooYun Chung, You Hyun Cho, Tamara Drury, Cameron Massey, Courtney Regester, Chelsea Tanner, Jenna Taylor, Allison DeFrancesco, and Jessica Martinez.

We asked them about their passions, goals, inspirations, and advice they would offer to young students.

Marianne Gedigian

Professor of Flute, The University of Texas at Austin Butler School of Music



Marianne Gedigian

***Marianne Gedigian**, Professor of Flute and holder of the Butler Professorship in Music at The [University of Texas at Austin Butler School of Music](#), was a regular performer with the Boston Symphony Orchestra for over a decade, including several seasons as Acting Principal Flute under Seiji Ozawa. As Principal Flute with the Boston Pops Esplanade Orchestra and Acting Principal Flute with the Boston Pops, Ms. Gedigian has been heard on dozens of recordings and Evening at Pops television broadcasts as well as the nationally broadcast Fourth of July specials. She has also been heard on several John Williams' movie scores, including Saving Private Ryan and Schindler's List . In the 2000 – 2001 season, Ms. Gedigian was invited by Mariss Jansons to perform as Acting Principal Flute with the Pittsburgh Symphony Orchestra. Her solo performances have taken her around the world, including recitals in Japan, Australia, England, and Armenia and she has appeared as concerto soloist numerous times with the Boston Pops Orchestra and with the Armenian Philharmonic performing her own transcription of the Khachaturian Violin Concerto. She was featured with Ian Anderson of Jethro Tull fame in a performance at the Berklee College of Music in Boston. Ms. Gedigian has been a featured soloist and teacher at numerous National Flute Association conventions across the country, and is a frequent recitalist and teacher for flute clubs in the United States, Australia, Japan, and England.*

Please list 3 pivotal moments that were essential to creating the artist that you've become.

Performing at Boston University while an undergraduate student. There was an older woman who attended, it seemed, every single concert. She always wore the same navy blue dress with the same pillbox hat and carried a brown paper shopping bag along with her pocketbook. Lots of students made fun of her by calling her the bag lady. There was one concert that she came back stage and expressed her gratitude for making her days brighter and more meaningful, telling us that this particular day had been a difficult one for her and the concert brought her some relief. We always sought her out after concerts and had extra smiles for her from onstage ever more! From that day forward I had a deeper understanding of the beautiful relationship between performer and audience and have never taken a single audience member for granted.

While performing regularly with the Boston Symphony Orchestra, I volunteered to go to an underserved elementary school and demonstrate the flute. I asked for the most 'difficult' class

and was given the learning and behavioral challenged class. I hadn't a clue what to do but thought to bring along crayons and paper. I started to play a little when I arrived (Faun, if my memory serves me) and watched the exceedingly active class stop what they were doing and sit quietly and still to listen. Afterward I passed out art materials and they instinctively knew what to do. Their artwork was visual poetry and they were so loving and gentle with me during my visits. Those kids melted me and still do when I think of them.

Performing as soloist with the Armenian Philharmonic with my husband Charles Villarrubia, dear friend Steven Finley, and my parents in attendance. It was our first time in Armenia and was deeply meaningful to all of us.

What do you like best about performing and teaching?

Performing-I cherish the energy exchange between performer and audience.

Teaching- In many ways the exact same thing!

What are your goals personally? Professionally?

Personally- to continue to be a devoted and loving wife and mother to my beloved family.

Professionally- to take each day as it comes!

What inspires you the most in life?

My family!

What has been your biggest challenge?

Not sweating the small stuff

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

All of my flute teachers – Leone Buyse, Doriot Anthony Dwyer, Clement Barone, and Donna Olkowski and composer/conductor, Leon Kirchner

Perseverance, creativity, joy in music, commitment, gesture

Who were your music mentors? and what did you learn from them? Can you give us 5 quirky, secret, fun, (don't think too much about this) hobbies or passions?

1. I love RuPaul
2. I play a slightly frightening amount of video games and always have
3. I am obsessed with Korean and French skincare instead of being obsessed with botox;
4. I love basketball and go to A LOT of games
5. I am probably the loudest fan at most basketball games I attend

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

Be awake and curious-this is your life!

Remember that big progress comes from teensy steps along the way

Learning is a mess that ought to be celebrated-there is no straight line or standardized test-your path will be yours and no one else's!

Ryan Foley
MM student



Ryan Foley

Please list 3 pivotal moments that were essential to creating the artist that you've become.

In 2008 James and Jeanne Galway held a concert and masterclass in Kansas City, MO. After performing in the masterclass I went to thank the Galways for their help and instruction. The Galways were filled with support and encouragement. To my great surprise they invited me to come backstage during the intermission of their concert! It was inspiring and exciting to be around and feel inspired by the flutist I considered the "best in the world" at the time.

In 2014 I had the tremendous opportunity to tour parts of Europe with the Brigham Young University Chamber Orchestra. On one evening in Budapest we had the opportunity to perform at the Franz Listz Conservatory. That evening we played a program of American music. It was incredible to play music so near and dear to our hearts--the music of our country--and to be received with such warmth and gratitude. We were able to use music to build an immediate and intimate connection with the audience.

From 2012-2014 I was a volunteer in Chinatown, New York City. I primarily worked with members of the Fujinese immigrant population. As I got to know these people and understand their culture, I saw and understood music in a way that I had never before encountered. Playing the erhu, pipa, or zhengqin was not a competition or science for them, but a way to reconnect with and remind themselves of their culture. As they played, they wove their feelings, memories, experiences, and culture into their songs. It was a lesson to me about the purpose and power of music.

What do you like best about performing and teaching?

My favorite part of performing is being able to share something I've created with the audience.

What are your goals personally? Professionally?

I hope to use music to connect with musicians and audiences around the globe. I want to be able to perform in different countries and learn what their culture or musical style

What inspires you the most in life?

Nothing inspires me more than the passion of people around me--family, friends, audiences, teachers, fellow students, etc. I love to see people chasing and working towards dreams not because of the pay, or the grade, or they have to, but because for whatever reason they have an insatiable desire, love, or passion for something.

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

My first flute instructor, Elaine Brown (professor of flute at William Jewell college) was and is one of my greatest mentors and examples. As a teacher, she focused a lot on sound and tone color. Now as a more advanced flutists I realize that all the hours she had me spend working on tone exercises and playing melodies with different tone colors have allowed me to find my voice on the instrument. Because of her instruction I have had the resources and ability to shape and interpret music as I see fit. Elaine has never stopped working for or caring about my progress as a musician, but it has also always seemed that she is much more concerned about my development as a person.

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

Donuts, playing FIFA, watching Arsenal FC, BBQ, hiking

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

Share your talent as much as possible. The joy of music is in the sharing it.

Say yes to every performance opportunity! This will help you improve your ability to perform, meet new colleagues and musicians, get your name out, and help you find what you enjoy most.

Try to understand the music you are playing at as deep of a level as possible. True love for music is born of familiarity. When you understand the harmony, history, background, form, and nuances of a piece you are able to find the music and meaning within the notes more easily.

Karen Baumgartner
MM student



Karen Baumgartner

Please list 3 pivotal moments that were essential to creating the artist that you've become.

My first pivotal moment was in 8th grade when I first started playing in orchestra. I had so much fun working hard on my part and bringing it to rehearsal to fit it together with all the other instruments. This was when I decided that even though it would be a lot of work and uncertainty I wanted to try to become a professional flutist.

I do not really have another single pivotal moment but rather a collection of moments. Participating in competitions has impacted my growth immensely. I love competing whether it be in music, sports, or games so having the excitement of competitions makes me work as hard as I can to do my best.

On top of pushing me to be the best player I can be, competitions also are huge learning experiences. Winning competitions gave me the confidence I needed when I was younger to know that I was talented and had some shot of being a professional musician someday. The harder but probably more important lessons I learned from competitions were from the ones that I

did not end up winning despite having put in my best effort. Those moments forced me to take a step back to see what aspects in my playing needed improvement and gave me added drive to improve those aspects for the next performance or competition.

What do you like best about performing and teaching?

The best thing about performing for me is getting to share my music with an appreciative audience.

One of the most rewarding aspects from the little bit of teaching I have done is seeing the improvement students can make and being able to be a part of that improvement.

What are your goals personally? Professionally?

Personally one of my biggest goals is to continually love and invest into those around me, whoever they may be. Visiting Europe someday and learning to ride my unicycle are two other things I would also like to see happen.

My goal professionally is become an orchestral musician.

What inspires you the most in life?

Whether I get to experience it personally or just see it in the world, selfless love is what inspires me most in life.

What has been your greatest challenge?

My greatest challenge has been learning how to reevaluate and push forward when failures and setbacks continue to happen.

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

My music mentors from high school were my flute teacher Michelle Frisch and youth orchestra conductor Manny Laureano. Michelle and Manny inspired me to work hard and pursue music through their care for their students and contagious love for music. They gave me a solid start by teaching me many fundamentals of being a musician. Robertello and Professor Gedigian have both taught me how to get my playing to the professional level and the level of seriousness required to succeed.

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

Sand volleyball is my biggest hobby outside of music but in general I enjoy most sports and physical activities.

Photography has become a great creative outlet since buying my first camera a year ago. I have even been able to shoot weddings, an engagement session and take headshots!

Singing is great, especially in stairwells and cars when I can belt without shame.

Getting to know and love people through conversation and just living life together makes is so great.

Occasionally, I like to show magic tricks that I learned from my nerdy and obsessed younger self.

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

The teacher cannot practice for you and is merely a guide. You can have the best teacher in the world but improvement will not come until you put in the practice time yourself.

Set reachable short term and long term goals for yourself.

Do not worry about how you compare to others. Put your best effort into practicing.

Zoe Cagan

Sophomore Undergraduate



Zoe Cagan

Who are your music mentors, and what did they teach you?

My music mentors are Jennifer Keeney, Jung Ho Pak, Chris Chaffee, Paul Haas, and Marianne Gedigian. They have all taught me that the world is bigger than what is in front of us. We must have open minds and hearts, and we must always believe in ourselves. They have taught me to stay focused on the task at hand, and to take my learning step by step – like adding beads on a bracelet. Once you've done the work in the practice room, trust it, and let it make way for the music.

What has been your greatest challenge?

My greatest challenge has been learning the difference between being negatively critical and constructively self-aware. Learning to do away with the negative chatter in the practice room has been and will be essential to my progress.

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

1. Binge reading a book. If I know I don't have to wake up early the next morning, I will begin a book in the evening, and I will not stop until I have read at least 300 pages.

2. I absolutely love breakfast. I would have it for each meal if I could. I'm currently learning how to perfect all egg styles.
3. Playing The Sims. When I was younger, I actually wanted to be an architect because I loved building the houses.
4. I do really great impressions of my friends.
5. Hanging out with my best friend, Jessica.

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

1. If you are ever discouraged, know that you have an exciting journey of learning a growth ahead of you! In time, you'll look back on that one passage that gave you so much trouble, and you'll think it's easy! Always appreciate your progress.
 2. Perform for people as much as you can! Get out there and share your music! Your performance will have a huge impact.
 3. It's okay if you don't know exactly what you want to do with your music. An orchestra job and a solo career are not the only options available to you. Take this time to explore all of what the music field has to offer.
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Meghen Bennett

DMA student



Meghen Bennett

What do you like best about performing and teaching?

My favorite part of performing and teaching is being able to connect and share with others.

What are your goals personally? Professionally?

My goals personally and professionally are the same-I want to be my best, full self.

Since undergrad I've always wanted to become a Professor of Flute while maintaining a performing career. I've been so fortunate to work with such amazing artists and I want to continue to share the knowledge that's been given to me.

While living in Baltimore, I worked for OrchKids, a program of the Baltimore Symphony Orchestra. The program promotes social change through music. I was able to observe the positive effects of community engagement and outreach first hand. It is important for me that whatever my professional journey, I always give back. Having just one positive role model can change a child's life!

What inspires you the most in life?

Like most musicians I love to hear and am continually inspired by a beautiful turn of a phrase, a breathtaking performance. However, my grandmother and grandfather are my biggest inspirations. They instilled the importance of integrity and handwork in my family and me. Their beautiful grace and strength through adversity will always be a source of inspiration!

What has been your greatest challenge?

I love music and this has been a great ride so far! However, everyone has times of adversity and I feel one of the greatest challenges during these times is trusting oneself and leaning into the voice inside of you that says "You can do it!"

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

I've been fortunate to have many amazing people in my life! My flute professors, Dr. Jennifer Parker-Harley, Marina Piccinini, Marianne Gedigian, have not only been music mentors but life mentors and I'm extremely grateful to them! My undergraduate flute professor, Jennifer, taught me to honor exactly where I am in the process all the while keeping my eyes on the end goal. She has been and continues to be a constant source of support.

Marina taught me that how we approach playing music and creativity is the way we should approach life. She teaches, performs, records CDs, practices Shaolin KungFu and is a mother and wife. In every aspect of her life Marina gives her complete self. Through example she has shown me the importance of integrity in approach.

Professor Gedigian taught me the importance of accomplishing small tasks and that the one's journey, not the destination, is most important. She has an unbelievable sense of intuition and has emphasized the importance of not defaulting to a lesser version of oneself but being who you are and want to be.

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

I love reading anything by Jane Austen, Sue Monk Kidd and Dori Sanders.

I'm obsessed with Law and Order SVU, especially all day SVU marathons.

I practice Shaolin KungFu.

I love the colors black and gold, especially in bags and shoes.

A childhood dream of mine was to become a pilot! One day I'd like to get a private pilot license and fly a plane!

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

Trust the process.

Trust yourself.
Trust that you know more than you think you do.

JooYon Chung
MM student



JooYon Chun

Please list 3 pivotal moments that were essential to creating the artist that you've become.

When I first heard my friend playing flute at the Elementary school's arts festival

When I moved to the United States after quitting flute, but realized that I really love flute and started learning it again

Getting in to college to major in Flute Performance

What do you like best about performing and teaching?

The best part of performing is that I can share the music with the audience. I am a really shy person until I really get to know someone close. However, when I perform music, I express my emotions through music and when the audiences feel what I feel, I am really grateful that I play music.

The best part of teaching is when I see my students getting improvements. The feeling of guiding or helping others and seeing them changing is a great feeling. I feel very satisfied as well as the students.

What are your goals personally? Professionally?

My goal personally in the big picture is to have a happy family. I think it is very important to live cheerfully and to be able to do anything you want to do. Happiness in my family is the priority in my life.

My goal professionally is becoming a person whom someone can look up to and learn. In other words, I want to be a person who is very organized in what I do. When I see someone I adore, I always feel like I want to become like them, not exactly the same, but in some ways. Also, I want to become a member of orchestra. I cannot say a certain orchestra yet, but I really enjoy playing in orchestra with many other musicians. I want to handle all the situations well in orchestra settings not personally, but professionally. I want to become to be able to draw a line between public and private matters in work setting.

What inspires you the most in life?

My parents inspire me the most in my life. They are always there for me no matter what and have faith in me. They would do anything for me if it benefits me and they really support me in music. Even though they do not know anything about music, they are the one who really wish for me to succeed in this field and that gives a big inspiration to me. That gives me the power to do what I do and just everything in my life. My parents are the role models in my life.

What has been your greatest challenge?

It is still very difficult to talk about, but the loss of my father has been the greatest challenge in my life. My dad passed away five months ago and my family and I have struggled very much. This disaster left a deep grief in my family and sometimes I still cannot believe what happened. After my father passed away, I had a very hard time just to live a day. Nothing was fun and I could not do anything. Meeting people was hard because I would want to cry all the time and even playing music was hard for me because I could not stop thinking about him so I would cry. However, I am overcoming this grief because this is not what he wants me to be. I know for sure that he really wants me to do well in my school and everything and I know that he was the most supportive person.

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

Kathy Marsh. I started to have lesson with her in my Junior year of high school in California. Before I moved to the United States, I had quit flute for almost 2 years so I was behind. I did not learn much repertoire or fundamental works like etudes. However, she helped me to rebuild my fundamental skills by stating how important they are in order to be able to play well on repertoire. She was lavish in giving many music resources as much as she could, such as books, recordings, music, etc. After having a long break from flute, it was hard for me to get back on track, but I was able to get back and even got into college with her help.

Professor Gedigian. She is my current teacher at the University of Texas at Austin. Before I got accepted to UT, I did not really know about her teaching styles. However, she is the most effective and careful teacher I have met, indeed. I still remember the first day I met her as a student of UT. In the studio meeting, she said she is here to guide us, but not tell us what to do and I see that definitely in her teaching. I've had some problems to fix in my playing that I did not realize, but she guided me so carefully that I have changed bad habits and become a better player every day. I hugely respect her as a teacher and as a person. She really puts her effort to understand individuals and tries her best to help her students. Professor Gedigian herself really

worked hard to get to where she is and I know she wants her students to learn as much as they can. Sometimes it is hard, but I love how she explains the ways that her students can achieve something that they want by giving advice, and guiding them, but not by giving the typical answers.

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

I love cooking and make people satisfy with my food.

I love watching animal videos... (especially dogs.. they are just too cute!)

I am very interested in make-up and nail arts. I love doing them and I think I am pretty good at them...

sometimes I just do nothing ...

I like coloring books

You Hyun Cho
Junior Undergraduate



You Hyun Cho

What do you like best about performing and teaching?

The best part about performing is that it allows me to share the variety of characteristics in music to audiences.

What are your goals personally? Professionally?

My goal is to improve myself more as a musician with continuous effort, and be able to share the best beautiful music to people.

What inspires you the most in life?

My parents are my inspiration because they give me the courage to go through difficulties in life. Also they taught me the values of working hard but at the same time seeing the bigger picture.

What has been your greatest challenge?

The biggest challenge for me was coming to United States alone to study flute in a new environment. There were friends and teachers who helped me to adapt the new environment easily, but for the few months I had some difficulties; especially when I became a member of a youth orchestra and chamber group for the first time. In South Korea, there are not many opportunities for youth musicians to perform as a member of a group. I enjoyed being able to perform, but took me time to learn myself as a young flutist how to be connected with everyone in the group.

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

My flute teachers are my music mentors. I have learned many things about flute, and how to approach music with different ideas from them. Furthermore, they guided me a way to improve myself further when I had struggles as a student. They always truly encouraged me by sharing their experiences as a flutist to me.

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

I like to draw anything that comes out from my mind and color them with the mood that I had on that day. Also I like drawing and listening to music at the same time. I like to collect books that are written by the same author. I enjoy taking pictures of clouds.

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

Thinking about what you want is important because it allows you to take challenges and inspires you. For example, practicing every day for hours is a very challenging work, but if you know why you want it, the reason will give you the strength to go through the challenge.

Attending flute concerts is important, but it is always helpful to attend different instrument concerts and listen to the different quality of sounds and music they make.

Many things need to be accurate when you are practicing, such as rhythms and fingerings. However, it is always important to remind yourself to enjoy the story that the music is giving.

Tamara Drury
Senior Undergraduate



Tamara Drury

Please list 3 pivotal moments that were essential to creating the artist that you've become.

My first pivotal moment that was essential to creating the artist that I am now was when I performed in the Meyerson Symphony Hall in Dallas for the first time in high school. The rush of excitement from playing in the hall with my youth orchestra helped me decide to pursue music.

My second pivotal moment, or rather a time period, was when I took time away from music to study architecture. My knowledge of architecture shapes how I think and learn about music every day.

My third pivotal time period was when I started teaching flute regularly in College Station, Texas while I worked on my architecture degree. I found myself looking forward to teaching every week. Every time I worked with the students it reinforced my love for music and for teaching young musicians.

What do you like best about performing and teaching?

The best thing about performing is connecting with other musicians to share in a beautiful moment. There's something really special about being able to communicate with others through the language of music.

The best thing about teaching is being able to learn something new from my students every day.

What are your goals personally? Professionally?

Personally, I would like to get married and have a family after finishing school. Professionally, I would like to finish my flute studies either at the masters or doctoral levels. After that, I would like to be involved in performing and teaching the flute at whatever level makes sense for me at the time. I would also like to become more involved in the professional flute community and I would like to publish a flute related book.

What inspires you the most in life?

Every time I travel and explore new places, I always leave feeling inspired. Learning about new cultures allows me to try new types of food and exposes me to different people, architecture, music, art and language.

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

Of course I learned a great deal about music-specific things from all of my mentors. However, the things that strike me most are the things I learned that aren't necessarily specific to playing the flute.

-Claire Johnson, retired, Southern Methodist University: Always keep learning! Being a life-long learner will serve you well.

-Professor Kate Lukas, Indiana University: Be creative in finding solutions to problems.

-Dr. Mariana Gariazzo, Texas A&M University: Don't be afraid to go after your passions.

-Professor Marianne Gedigian, The University of Texas at Austin: Language is important! Language shapes how you think, process and communicate.

-Jennifer Keeney, The Creative Flutist Studio: Be kind to yourself.

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

I'm perfectly content to sit at a coffee shop in a new city and watch the world go by.

I used to sail competitively on Lake Ontario as a kid and now I'll use any excuse to be on the water.

I love to take my camera and practice architectural photography, especially in downtown areas.

I love to bake! I'm especially famous for my pumpkin bread and dark chocolate espresso cupcakes.

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

Listen to your body! Explore what this means for you personally.

Listen and do what your teacher is asking you, even if it doesn't make sense to you right away.

Sometimes something your teacher said will finally make sense to you years later.

Be curious!

Cameron Massey
Freshman Undergraduate



Cameron Massey

Please list 3 pivotal moments that were essential to creating the artist that you've become.

My first pivotal moment in my development as an artist occurred three years into playing the flute. I was living in Croatia and attending a wonderful music school there. I auditioned for the national solo flute competition without expecting much to come from it; however, I ended up taking the first prize in my age division. This was the first time that I realized that there might be something there worth pursuing. My second pivotal moment occurred in the summer of 2015. I had been living in the states for about two years at this point and was so impressed by what America had to offer musically. That summer I took full advantage of this and attended three flute seminars; The Curtis Summerfest, Jim Walker's Beyond the Masterclass at Colburn, and the Baylor Flute Seminar. That summer I grasped what it meant to be serious about flute playing and the commitment that it requires. Finally, my third pivotal moment occurred quite recently when I started my journey as a flute performance major. Being immersed in music at such an intense level is exhilarating and I am looking forward to what the rest of this journey has in store for me.

What do you like best about performing and teaching?

I have always been a performer and have always had a passion for being in front of crowds. When I was five, I had aspirations to be a circus performer when I grew up to fulfill my passion for

performing. Instead, I took up music making, and I savor every opportunity I get to step out onto the stage and express my passion.

What are your goals personally? Professionally?

I'm passionate about relationships, so naturally I aspire to have a family. Also, having spent most of my life living in Europe, I love to traveling and living abroad, so one day I aspire to live in a different country. Also, professionally, I would love to play in an orchestra. However, as a freshman I still have my eyes open for all the opportunities out there, but my heart is set on music.

What has been your greatest challenge?

I was born in Bulgaria and lived in Croatia for a large portion of my life, and moving to America and switching cultures has probably been one of the greatest challenges for me. Adjusting to the drastic differences in language and social climate was a roller coaster of challenges. It took about two years to become fully acclimatized.

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

My first flute teacher was a passionate Balkan woman who got me so far in my musical development. She taught me all the fundamentals and how to express myself through this wonderful instrument. She was my teachers for 6 years until I moved to America. Once I moved here, I took lessons from Mary Karen Clardy at UNT and she refined my technique as a performer and reinsured in me the importance of playing with absolute precision. The two years before I came to UT, I worked with Jan Crisanti, the former principle of the Fort Worth Symphony, and her husband, Andy Crisanti. Mrs. Crisanti taught me so much about phrasing and playing in a style that is appropriate for the time period of the piece being performed. Also, she was essential in getting me through the process of applying and auditioning for colleges. Mr. Crisanti was my chamber music coach and he taught me how to play well with others and find joy in making beautiful music through collaboration. Finally, though I haven't worked with her for very long yet, Professor Gedigian has already had a huge impact on my flute playing. She is educating me about all the details that go into great flute playing, whether body positioning or the ways that you take breaths, and also how to analyze music for the harmonies to perform it most effectively.

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

I love finding new inventive places to set up my hammock and relax in nature with a book in hand. I also collect small wooden boxes from all the countries that I have visited. I like climbing and I am an avid soccer player. Finally, I take much pride in my hand whistling skills.

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

First, I would advise them to listen to a lot of classical repertoire, because learning the language of music is so vital to making music. Also, I would advise them to find opportunities to play with others in chamber groups and small ensembles, because there is so much joy to be had through collaborating with others in creating beauty. Finally, it is so important to figure out one's passion and the drive behind that passion. If that passion is music, then give yourself wholeheartedly to developing that passion.

Courtney Regester
Junior Undergraduate



Courtney Regester

What do you like best about performing and teaching?

The thing I like the most about performing and teaching is connecting with all different people with one shared passion, music. It's an incredible feeling to come together with people you know or don't know and create something beautiful to share with the world. Nothing makes me as happy as playing flute and sharing music with other people.

What has been your greatest challenge?

My greatest challenge has been learning how to organize my schedule and classes in college. It can be difficult to make time for all of my classes, especially when I have to take classes that don't apply to music.

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

Kickball, rock climbing, Star Wars, hiking, FOOD

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

- 1) Remember to have fun with music once in awhile. Although it's important to put in the work in your practice room, make time to play duets with friends and remember that music can be fun and hilarious.
- 2) Listen to your teachers. I know it can be very boring practicing scales and long tones and etc.... But learning the fundamentals will make it possible for you to learn how to play anything.

3) Music appreciation is just as important as playing the music well. It is what creates passion for the art and is what will help to keep classical music alive for the years to come.

Chelsea Tanner
Artist Diploma



Chelsea Tanner

Please list 3 pivotal moments that were essential to creating the artist that you've become.

1) Being accepted into Jeanne Baxtresser's flute studio at CMU. 2) Being accepted into Marianne Gedigian's flute studio at UT Austin. 3) Playing Mahler's 6th Symphony in Aspen.

What do you like best about performing and teaching?

Performing: Having an instant to convey your message/experience/musical concept. I love being in the moment in live performance.

Teaching: Teaching Keeps me balanced. It keeps me down to earth when I get too caught up in flute-player-world. I take a step back and can see where it starts and how far I have come, but also I am inspired by how far my students will/can go.

What are your goals personally? Professionally?

Professionally: I hope to win an orchestra job. Personally: I hope to run a half-marathon in the next year.

What inspires you the most in life?

Hard work inspires me most. Watching the olympics, reading a story, or listening to a podcast about how hard someone works to be successful really gives me the most inspiration. Great performances are always inspiring as well, but for me, day to day work is inspired by all kinds of disciplines and their dedication.

What has been your greatest challenge?

My greatest challenge has probably been getting over my own thoughts. Second guessing myself is probably my biggest challenge.

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

Marianne Gedigian - I have learned so much from her but I think the most important thing I have learned (so far) is self empowerment. Jeanne Baxtresser - I learned professionalism in flute playing, but also in everyday life. As one of her graduate assistants, I learned so much just by being around her and seeing how she does things. These are such valuable lessons that have helped me through my last years of graduate school. She taught me that inspiration isn't always there, but to do the work anyway. If you always wait to be inspired, it won't happen.

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

1) I can figure skate. 2) I listen to podcasts religiously. 3) I love running. 4) Roaming around bookstores is something I can do for hours. 5) I have a passion for photography.

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

1) You won't always be inspired, just do the work. 2) Don't lose sight of why you're doing this (playing the flute). 3) Enjoy the process, and success will be a byproduct of your hard work (process).

Jenna Taylor
MM student



Jenna Taylor

Please list 3 pivotal moments that were essential to creating the artist that you've become.

1) I performed the Stravinsky Octet for Wind Instruments with a group of my closest friends and colleagues during the senior year of my undergraduate degree 2) Learning I had been accepted to Professor Gedigian's flute studio at UT Austin. 3) Spending the summer at the Brevard Music Center in High School and College.

What do you like best about performing and teaching?

I think performing is where my latent thrill-seeking tendencies manifest themselves. I abhor scary movies, roller-coasters are barely tolerable, and spicy food is my normal food - performing however is exhilarating. The quiet anticipation beforehand, the adrenaline during, and the shock of relief and endorphins afterward is what makes performing so addictive.

Ever since I was little people would tell me that engineering was something I was destined to pursue. The challenge of having a task, dissecting it down to its smallest components and finding

a solution was always my strong suit. Teaching music is very much the same process and the thrill of success is a very close second to the thrill of performing.

What are your goals personally? Professionally?

My personal goals are to stay organized and remain focused on my long-term ambitions.

What inspires you the most in life?

At the moment, I am most inspired by my colleagues and studio-mates. Playing with them in ensembles and being able to observe each-other's lessons is amazingly informative and encouraging.

What has been your greatest challenge?

My greatest challenge has been balancing the anxieties of every-day life with my greater personal and musical goals.

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

Professor Marianne Gedigian taught me to be my own teacher and to always strive to be an exceptional student, musician, and human being.

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

1) I listen to Harry Potter audiobooks on repeat. 2) I have a slight obsession with pens, stationery, and stickers. 3) I collect glass coffee mugs with a passion. 4) I also collect Halloween-themed socks... and I secretly wish it was October all year. 5) I'm obsessed with The Barefoot Contessa.

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

1) Practice with integrity. 2) Collect as many different experiences as you possibly can. 3) Listen, listen, listen, listen, listen to music.

Allison DeFrancesco
MM Student



Allison DeFrancesco

Please list 3 pivotal moments that were essential to creating the artist that you've become.

1) Hearing my first performance at the Lyric Opera of Chicago. 2) Attending my first orchestral festival. 3) Switching my major from music education to music performance.

What inspires you the most in life?

Learning from people who have been able overcome adversity and achieve great successes.

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

1) Surround yourself with people who inspire you. 2) Don't waste your energy on those who don't support you or aren't kind to you. 3) Work harder than you think everybody else is.

Jessica Martinez
Sophomore Undergraduate



Jessica Martinez

What are your goals personally? Professionally?

My goals in life are to continue studying and grow here at the University of Texas. I want to learn to be an inspiring teacher. After I graduate I hope to be a high school band director in Texas teaching kids to love music just like I do. I look forward to the day I can take my band students to compete in marching contests and play for their school at Friday night football games. I also hope to be a mother, have a family, and tailgate at every single Texas football game.

What has been your greatest challenge?

My biggest challenge so far has been adjusting to college life. Coming into freshman year I had no idea what to expect and I was really scared. There were many times my first semester I felt sad, confused, and alone. But as the year went on I learned how to manage myself, prioritize, handle stress better, and create amazing friendships.

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

My music mentors were my high school band directors, Brad Bonebrake and Chris Kanicki, and my flute private lesson teacher, Dr. Ellen Kaner. They taught me to love music and to never give up. They were some of my biggest supporters and always did anything they could to help me. I strive to be the kind of teacher that they have shown me I can be.

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

I enjoy binge watching the Walking Dead with my dad, spending time with my best friend Zoe (my UT freshman roommate), watching all the Twilight movies with my roommates, eating pizza for every meal, and marching into the stadium on game day as a member of the Longhorn Band.

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

-Everything in life is a challenge; you have to work for what you want. Only hard work will get you where you want to go in life.

-Always be strong and don't let anyone ever discourage you or make you feel like you are less than you are.

-Life is short, so stop every once in a while to look around and enjoy it.

University of Wyoming Flute Studio Interviews

Nov 1, 2016 by The Flute View



As part of our ongoing series of interviews with college flute studios across the United States, we interviewed Visiting Assistant Professor of Flute at University of Wyoming Dr. Nicole Riner and her students:

Blair Mothersbaugh, Emily Davies, Emily Nazario, Kaycee Stevenson, Pyero Talone, Rachel Haass, Rafael Ribiero, Shantell Hillius, and Victoria Vigus.

We asked them about their passions, goals, inspirations, and advice they would offer to young students.

Dr. Nicole Riner

Visiting Assistant Professor of Flute at University of Wyoming.



Nicole Riner

Please list 3 pivotal moments that were essential to creating the artist that you've become.

1. Moving for my husband's job and having to start from scratch in a new place with no connections
2. This one happened slowly, but from my mid-20s on, I kept finding myself in the company of composers, sometimes being asked by composers to perform their works, sometimes just talking shop. I went from being a very traditionally trained classical musician with little experience playing "new" music to becoming a performer who is passionate about playing new music and advocating for emergent composers.
3. Starting college as a Russian major and realizing (within the first two weeks, I think) that I couldn't stand to not spend every waking minute in the music building

What do you like best about performing and teaching?

Sharing information! As a teacher, I love helping students find a better way to play and watching them grow into sophisticated, creative musicians. As a performer, I am sharing my favorite music with audiences, and I hope that some of the music will be new to them, or at least sound like something new again, and that will spark curiosity about exploring more by that composer, etc.

What are your goals personally?

To remain calm in the face of stress, keep a healthy work/life balance, and to be compassionate towards others.

Professionally?

Continue to improve as a musician and as a teacher. Travel more!

What inspires you the most in life?

Hard work and humility.

What has been your greatest challenge?

Figuring out who I want to be.

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

My wonderful flute teachers: From Jan Boland I learned to be brave and creative in developing my own unique career path; Alexander Murray lead us all by fantastic example to be a good colleague and take genuine pleasure in others' successes; Richard Sherman taught me to experience constant wonder and excitement in all the details, and really pushed me to play more colorfully.

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

Cooking, writing, hiking, traveling, and playing and teaching the flute!

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

Be demanding but kind to yourself.

Embrace every opportunity to learn something new.

And accept others for who they are: everyone is doing the best they can.

Blair Mothersbaugh

Sophomore double major in music education and performance from Casper, WY



Blair Mothersbaugh

Please list 3 pivotal moments that were essential to creating the artist that you've become.

1. In March of 2014, I was attending my freshman year at the University of Washington. Immersed in engineering studies, I was pressed for time to pursue music, which had been a lifelong passion up to that point. I was in the University of Washington Men's Glee Club, and we were part of a collaboration choral conducting recital by one of our master's students. In the process of rehearsing and producing this recital, I was struck by the community found in music, a sort of family I had never experienced anywhere else. This was one of the main reasons I was steered toward music as a life.

2. In the fall of 2016, I had an uplifting conversation with one of my best friends, a fellow flutist, after an important audition for university ensembles. She provided feedback and encouragement that was sorely needed at a time when I was doubting my life's direction and my flute-playing ability. Her words confirmed that my life is on the right track, and that music is what I was truly meant to do with my life.

3. For the past two summers (2015 and 2016) I have been an assistant director of a middle/high school summer marching band in my hometown. Though not a stellar ensemble, or a high-stress job, teaching the kids how to march, seeing their hard work pay off in parades and performances, and, most notably, seeing them have a rewarding and fun musical experience has been incredibly uplifting for me, and has shown me the joys and rewards of teaching and fostering musical growth in future generations.

What do you like best about performing and teaching?

When I'm teaching ensembles and groups, the best moments come when I see the kids having fun and truly enjoying the community that music builds. When I'm teaching privately, I absolutely love seeing my students have those "a-ha" moments, when everything just clicks.

When I'm performing, the most rewarding experiences are when my fingers just take over, and I'm lost in the music. When I don't have to think about everything, and I'm just *playing*, it's truly a joy.

What are your goals personally? Professionally?

My goals personally are to be a desired flutist regionally and professionally. If higher-education programs seek me out and appreciate my playing, I will feel confident and validated. Another goal, perhaps slightly sillier, is to be able to play every note in ensemble pieces, without struggling. To be able to sight-read perfectly a piece of music is a small goal, true, but one I've always strived for. Professionally, I want to be able to perform respectably in solo competitions and advance to upper rounds. My dad, a professional violinist, said that if he received positive feedback or advancement in one out of every three auditions he took, he considered it a success. Hopefully I can do the same.

What inspires you the most in life?

I'm most inspired in my life by the community around me. Knowing that I'm a part of something bigger than myself, and giving back to that community, is huge. I'm a member of a social fraternity as well, and giving time, effort, and resources to philanthropies and charities is incredibly important to me.

What has been your greatest challenge?

My greatest challenge has been overcoming personal obstacles. Chief among them are depression and suicide, from which music has been my saving grace in one way or another too many times to count. Additionally, overcoming my parents' rejections during my childhood of music as a viable career (despite both of them being professional musicians and teachers) has been important. There are still times that I feel like I failed my parents' hopes and expectations by doing what they always said never to do.

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

One of my biggest mentors has always been Delores Thornton (Wyoming Symphony Orchestra; Casper College), my pre-college flute teacher. She inspired my love of flute and taught me more than I could ever imagine. Nicole Lamartine, choral director at UWyo, has taught me an incredible amount about how the body produces music and sound and how to take care of my body. Robert Belser, director of bands at UWyo, has been a close family and personal friend for many years, and has always been a fantastic director and professor to me. His knowledge, professionalism, and love of music has always been a source of inspiration.

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

1. I'm a huge *Hamilton* nerd. I know all the songs, and can even rap a good number of them, though there are just too darn many words to get them all!
2. I love technical theatre. I love knowing how a production runs, functions, and the stage magic that goes on both on and off the stage, hidden from the audience.
3. I play organ. I was a paid church organist for a while in high school, and loved the power I could put out through the instrument.
4. I'm actually quite good at baseball. I played for many years growing up.
5. I give fantastic hugs. I can't tell you the number of times my hugs have been out-of-the-blue complimented. I don't know what it is about them, but apparently they're great!

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

Listen to as many recordings as you can, and go to as many concerts (flute or not) as you can. Open your ears to music of all kinds. Learn to sing, and sing well. The flute is so similar to the human voice that learning how to properly sing is so valuable.

Emily Davies
Senior, Flute Performance Major



Emily Davies

Please list 3 pivotal moments that were essential to creating the artist that you've become.

1. My first recital when I was 7 years old was at a retirement home; seeing all of the Senior Citizens' excitement about the music and our success inspired me to work harder and learn more for the next recital.
2. In middle school, I auditioned for the Arapahoe Philharmonic Youth Orchestra and made first chair. I played with this group for 3 years and loved every minute of it. This was my first experience playing in an ensemble other than my school band and the level of music we were playing, even in this youth orchestra, made me excited to continue playing more advanced music.
3. My first year in college, I had decided to quit music. Toward the end of my first semester, I attended the Holiday Concert and the way the orchestra and choirs performed together inspired me to audition for the music program and switch my major to Flute Performance. It helped me realize how much I missed playing the flute.

What do you like best about performing and teaching?

My favorite thing about performing is the way that I feel when I can see the audience enjoying the music or how I feel when I play a section of a piece particularly well. My favorite thing about teaching is helping a student work through a problem and then celebrating with them when they conquer it.

What are your goals personally? Professionally?

My personal goals are to move abroad, somewhere like Ireland or Canada, and have a family and a dog. My professional goals are to perform with an orchestra or in a pit and have a successful studio of my own.

What inspires you the most in life?

The things that inspire me most in life are my friends and family. They help me to remember what is important and what I care about most. Without my friends and family I would get stuck in my own little bubble of practicing and working and I would forget that there are other things in life that will help keep my stress levels down.

What has been your greatest challenge?

My greatest challenge in life has been that I have severe scoliosis and have had two major surgeries to correct this. This greatly impacted my flute playing. After my first surgery I had to relearn how to play; this included building back up my embouchure, tone, and most importantly my lung capacity. While working on these things actually helped my recovery, it took me about a year to make up the time I had lost. My second surgery was this past summer. The recovery was not as long or as involved as the first, however it did take away about a month of my practice time that I have had to catch up on.

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

One of my greatest music mentors was Kenichi Ueda. I went to many of his Suzuki music camps in my middle and high school years. The most important thing that I learned from him was to practice as much as possible but never as much as will make you dislike the flute. Another of my mentors was my first teacher, Diane Ellison. I took lessons from her for 10 years; up until the point that she retired, everything I knew about the flute I had learned from her. Often, when I am struggling with my practicing, I go back to the techniques that she taught me to try and simplify what I am working on.

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

Some of my hobbies are practicing calligraphy, cooking or baking, finding creative shoes, swing dancing (both Country and 20's swing) and my passion is to play the flute.

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

1. Work hard on your technique, while it may be repetitive to begin with, it will pay off as you progress.
2. Always continue to keep up with your old pieces, you never know when you may have an opportunity to play them.
3. Enjoy the beautiful sounds you are making; if you get too focused on the logistics of what you are doing, it will be hard to play the music.

Emily Nazario

First-Year Masters Student at University of Wyoming from Brookeville, MD



Emily Nazario

Please list 3 pivotal moments that were essential to creating the artist that you've become.

1. In 6th grade, there was a time when I wanted to quit playing the flute. I was the new girl in school, didn't have many friends, and band wasn't considered "cool". I told my mom this, and she was surprised and a little disappointed. Long story short, she told me that I shouldn't care what others think is "cool" and follow my passion, which was playing the flute. I am glad she changed my mind. In high school, I ended up making real friends (who were also in the band with me) and we are all still very close today.

2. When I was about thirteen years old (getting more serious about the flute), I participated in the state Solo and Ensemble Festival. My piece was the Telemann Fantasy No. 2 in a minor. I practiced very hard and felt I was prepared, but at the end of the day, I received a score of a "2" when I was hoping for a "1". I cried so much, but it made me determined to get that "1" the next year, which I eventually did.

3. My 4 years studying at Ithaca College definitely play a huge role in the musician I have become today. I realized early on in my first semester of my freshman year that I wanted to go on to my master's degree and eventually be in an orchestra. I remember hearing the upperclassmen flutists play and being really inspired to play as well as they did. I had a lot of good friends in the flute studio, and we would play warm up exercises together, orchestral excerpts, and play our solo repertoire to each other and give feedback. I definitely liked how the studio was really supportive of each other, which is something that really helped me along the way. During my time at IC, I was constantly focused on becoming the best flutist that I could be and keeping my goal of grad school in sight.

What do you like best about performing and teaching?

My favorite aspect of performing is playing in an orchestra. I just love the feeling of being surrounded by other musicians and I really like the sound of string instruments and the warmth they bring to the ensemble's sound.

What I like about teaching is how it benefits both me, as a teacher and performer, and the student. I am constantly learning new things from my students, and it is nice that students can give new perspective to your own learning by simply asking something like "What do you think of when you play this passage?".

What are your goals personally? Professionally?

Some of my personal goals include: traveling to all 7 continents before I die, performing the Nielsen Flute Concerto with an orchestra, be able to hike to the summit of a "14er".

Professional Goals: to live in a small town (somewhere out west with good hiking nearby) and play in a small orchestra, have my own private flute studio, and *maybe* become a flute professor at a university one day.

What inspires you the most in life?

A lot of things inspire me, such as art, music, books, travel, my friends, and the beauty of nature.

What has been your greatest challenge?

My greatest challenge so far has been dealing with disappointment or failure, and comparing myself to others. I am a pretty positive person, so I try to look on the bright side. Usually good things end up happening from these disappointments. And when it comes to comparing, I try not to focus what other flutists sound like, but how *I* can sound my best. Everyone has their own, unique qualities.

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

Gretchen Clements- My first flute teacher. Gretchen taught me everything from tone and scales to the Poulenc Sonata. When I told her I wanted to study music in college in the middle of my junior year, she immediately started me on all of the typical college audition repertoire (Mozart, Bach, excerpts). She got me ready for my college auditions and really wanted me to succeed. I would also frequently babysit her two adorable children for about 10 years. I am so thankful for Gretchen and all she has done for me!

Mary Kay Robinson- Mary Kay taught me to not simply play the notes on the page, but to paint a picture with the music and to be a storyteller. She is a very dedicated teacher, and even drove all the way from Cleveland to Ithaca to teach at Ithaca College. I was also very thankful for her honesty. There were times where she would hear my play an excerpt, make me go down to the practice room and "woodshed" for 15 minutes, and then come back up to my lesson and play the excerpt again. I learned how to become more disciplined very quickly studying with MK. Mary Kay is the one that really took my artistry and flute playing to a new level, and I am so glad that I had the opportunity to have had her as a mentor.

Nicole Riner- My current teacher at the University of Wyoming. She can dissect everything I am doing when I play, and knows exactly what I need to do to fix the problem. She is very efficient in the lesson and always tackles the things that I have the most difficulty with, which I like. Dr. Riner also gives me a lot of advice when it comes to entrepreneurship and creating my own career in music. I have only had about 5 lessons so far, but I am already seeing *major* improvements in my

playing. I am looking forward to the coming 2 years with Dr. Riner as my mentor, and can't wait to see what career opportunities I have by the end of my degree!

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

1. Photography (mostly Instagram...you can follow me!).
2. Hiking and going out into nature. Good thing the trails aren't far in Laramie, WY!
3. Traveling to new places and scratching items off of my bucket list.
4. Cooking healthy food, especially recipes from Pinterest.
5. I love The Netherlands and Dutch culture. I studied abroad at the Conservatory of Amsterdam and also lived there for 10 months working as an au pair. Traveling is something I love almost as much as music, and I learned so much from living in a different country, both as a person and musician.

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

Keep practicing! Hard work pays off.

Have other hobbies besides music. Give your brain a break (and a chance to process everything

that you practiced). Stop and smell the roses every once in a while

Always keep your goals and dreams in mind, and work towards them! Stay motivated and don't give up. (Just like I will keep my dream of playing in an orchestra alive!)

Kaycee Stevenson

First-year music education major from Rock Springs, WY



Kaycee Stevenson

Please list 3 pivotal moments that were essential to creating the artist that you've become.

Three pivotal moments that helped me in becoming the artist that I am right now would be during my first year of band in 5th grade, being selected into the Wyoming All State Honor Band for 3 consecutive years, and being drum major of my high school band during my senior year. These moments helped lead me down the path of going into music education.

What do you like best about performing and teaching?

What I like about performing is that I can provide entertainment for everyone in the audience. I like teaching because I have always been the type of person who helps others out and I love to see others learn something new. I always want to have a positive impact on others and that can be done through performing and teaching.

What are your goals personally? Professionally?

I want to become the best musician that I can personally be and strengthen my weaknesses. As for professional goals, once I graduate with my degree, I want to have a positive impact on the students that I interact with and help them succeed.

What inspires you the most in life?

The thing that inspires me most in life is that anything is possible if you set your mind to it. I love knowing that I can accomplish anything in life that I absolutely want to.

What has been your greatest challenge?

One of my greatest challenges has been when I was in high school and another musician who was at my level of playing moved into town. It was a challenge because I had to work to get the upper parts and to be noticed and I wasn't used to doing so.

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

My music mentors were my junior high and high school band directors. They helped my love for music grow and taught me a lot about the depth of music. In high school, my director helped me realize that music is the route that I want to take in my life.

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

I love to keep up on Drum Corps stuff, watching baseball/softball, journaling, cooking, and traveling.

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

I would say that if you love playing flute and music, keeping going with it no matter what others say. Also, have fun with playing your instrument. There are times when you need to be serious but if you have fun with it, then you will enjoy more. Last piece of advice I would offer is to never give up. You will run into other musicians who are just as good, if not better, than you but you can't let that ruin your musical career. Just use it to help push yourself to do better and set goals.

Pyero Talone

2nd year Master's student from Goiania, Brazil



Pyero Talone

Please list 3 pivotal moments that were essential to creating the artist that you've become.

The first time I went to the conservatory where I studied and I heard people practicing. I felt so excited to start my flute lessons and be a musician.

When I was first able to play an entire piece of *choro* (a Brazilian genre of urban popular music).

The first time I played in a festival orchestra I played first flute on Respighi's Pines of Rome. I felt so blissful during the rehearsals and concerts that I decided that playing the flute was what I wanted for life.

What do you like best about performing and teaching?

I'm not the best at expressing myself verbally, so when I perform I feel that I can communicate a part of myself that I couldn't do any other way. I think teaching is a two-way process, and I like how I always learn from my students. I also like the challenge of verbally explaining musical ideas.

What are your goals personally? Professionally?

My biggest personal goal is to maintain a good relationship with my family and friends while I am still able to do my job satisfactorily. My utmost professional goal so far is to be a college teacher.

What inspires you the most in life?

All kinds of art.

What has been your greatest challenge?

Keeping up with my academic duties in a healthy way, not letting them interfere in my personal and musical life.

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

The most important music mentors I had were my first conservatory teachers, from whom I learned the basics of flute playing but also the passion for music. My college teachers, besides helping me so much with my flute skills, are a huge source of inspiration, not only when they play, but also when they teach.

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

Making and drinking coffee; making travel plans even if they never happen; watching Brazilian telenovelas (even after I moved to the US); creating playlists on Spotify; reading random Wikipedia articles.

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

If you feel any kind of pain while practicing or performing, it means you are doing something wrong. Correct whatever is wrong now with your posture before these problems get too difficult to fix.

Don't make mindless practice a habit. Two hours of intelligent practice are way better than 6 hours of tedious mindless practice.

Having a good tone should be your greatest goal. Fingers are important, but always keep a beautiful tone even when practicing technique exercises.

Rachel Haass

5th year Music Education Major from Casper, WY



Rachel Haass

Please list 3 pivotal moments that were essential to creating the artist that you've become.

When I entered middle school, the 6th grade band was considered beginning band. Since I had already had one year on the flute, I went into the 7th grade band. I did not know any of the notes. This year pushed me to practice and strive to improve my flute playing. My freshman year of high school, I auditioned for the Wyoming All State Band, thinking I would make the group. I didn't. I left my audition crying and learned that through Casper College, I could take flute lessons. I studied under Delores Thornton and made the Wyoming All State Band and Orchestra the next three years.

What do you like best about performing and teaching?

My favorite part about performing is being able to display all the hard work I have done in the practice room for my peers. When teaching, I am thrilled when my students understand a concept or tell me how much they are enjoying playing the flute.

What are your goals personally? Professionally?

Personally my goals are to buy a corgi, get married, start an etsy store for my knitting, and travel to Iceland. Professionally I would like to get a job teaching elementary music, have a flute studio, and play in a community or professional ensemble.

What inspires you the most in life?

My greatest inspiration in my life is my mother. When I was 5 years old my parents divorced. She has worked every day of her life to provide for us and now that my brother and I are gone, she works to provide the best education for her students. I strive to be like her every day.

What has been your greatest challenge?

My greatest challenge in my flute playing is keeping the tension in my throat at bay. I have been working on this issue for years and through diligent, daily practice, I have been successful.

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

My music mentors include my middle school band director, Mr. Reinsbach, my flute teachers, Delores Thornton and Dr. Nicole Riner, and my peers. Mr. Reinsbach taught me that music takes work but is rewarding, when done right. Delores was my first flute teacher and showed me the ropes for practicing, scales, and repertoire. Dr. Riner has helped take my flute playing to the next level through her advice, practice techniques and verbal imagery. Finally, my peers push me musically every day, helping me gain knowledge from singers, string players, and band players.

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

I like to knit, crochet, collect tea cups, shop at thrift stores, and sleep.

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

My advice is to take failure as a starting point for improving yourself, be your own cheerleader in the practice room and in life, and strive to be the best you can be every day.

Rafael Ribeiro Ferreira

Performer's Certificate Student from Varginha, Brazil



Rafael Ribiero

Please list 3 pivotal moments that were essential to creating the artist that you've become.

The moment I learned to listen to myself while practicing. All the moments I decided to go to stage, even though sometimes it seemed scaring. When I realized that the final music is a bunch of ideas, a lot of them, not only yours.

What do you like best about performing and teaching?

I love the connection between the listeners, me and the music when I'm performing. I also really enjoy the time sensation that music brings to everyone. It sounds extremely gorgeous to know that we can create and influence time experience. About teaching, I love to be an observer of the body mechanism. Mostly, I'm discovering not only the students' mechanism but also my own.

What are your goals personally? Professionally?

Not losing my passion for music, never. To keep trying to understand how to control the air and how to do a better contact with the audience. Practicing the flute and practicing myself. Getting my DMA and going back to Brazil to teach in some school.

What inspires you the most in life?

People who do exactly what they are passionate about. Those guys are my real inspiration.

What has been your greatest challenge?

Being flexible with technique and musicality. I hope I can take this challenge forever in my life.

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

I can name a lot of music mentors but I will talk about my six favorites: My first flute teacher Leonilda, a huge human being and coach. My college flute professors: Dr. Artur Andres, Dr. Mauricio Freire and Dr. Nicole Riner. They are such amazing inspirations as teachers and artists. Also, my chamber music teacher Celina Szrvinsk and Miguel Rosselini, I'm pretty sure that their fingers can sing instead of just touching the keyboard.

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

I love taking pictures. I try to cook every kind of cuisine and plates, even though I burn some of them. When I was really young I loved to go to flute lessons chewing a gum and just realized that when my teacher asked me to play a double-tonguing exercise. I love to drink American beer. Cinema is definitely one of my passions. David Lynch, Bergman, Godard, Haneke and Almodovar are my favorite directors.

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

Keep practicing. Have fun with the flute, most of the time. Make sure to understand your own mechanism instead of trying to understand just the flute mechanism.

Shantell Hillius

First-year music education major from Gillette, WY



Shantell Hillius

Please list 3 pivotal moments that were essential to creating the artist that you've become.

Not making the All-State Honor Band my freshman year of high school. I was devastated when I found out that I did not make it, but rather than letting that defeat me, I let it motivate me to work even harder than ever. I ended up making that honor band the next three years of high school.

Starting private lessons. This definitely helped me the most. I was able to work one on one with someone who could help me grow and pinpoint my weaknesses. Along the way, my flute teacher helped me experience many playing opportunities. This included flute choirs, orchestra pits, and even getting to be a substitute player for a symphony orchestra.

Experiencing college. I knew that I would be exposed to many musicians that would blow me away with their talent. I could not wait to be surrounded by people who love music just as much as I do! Being in such a musical environment has definitely motivated me to improve my skills as a musician.

What do you like best about performing and teaching?

I simply just love the feeling of performing. Nothing else compares to how I feel when I can fully let loose and just make music. It gives me a chance to express a part of myself that I couldn't otherwise show.

My favorite thing in the world about teaching is getting to see that look of accomplishment on someone's face when everything finally clicks.

What are your goals personally? Professionally?

Personally, I want to make an impact in the lives of those around me. I hope to inspire others, and to even motivate them to try new things. I also hope to fill each and every day of my life doing something that I love even if it is not music.

Professionally, I want to end up in a career teaching music. I also hope to someday play in some sort of symphony orchestra.

What inspires you the most in life?

I find that I am most inspired when I can truly see just how passionate someone is about what they love. I know how amazing it feels, and seeing that same emotion in someone else makes me want to experience it for myself.

What has been your greatest challenge?

Staying positive is next to impossible when I fall short of my goals. When times get rough, keeping myself motivated proves to be exceedingly difficult. However, I am slowly learning from my past mistakes, and each day I can see slight improvements in myself as time goes on.

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

I started taking private lessons with Paige Denny in my sophomore year of high school. Over the next three years she helped to push me in ways I could have never done on my own. I became a stronger more confident musician along with breaking many bad habits that had accumulated over the years. I am currently studying with Dr. Nicole Riner at the University of Wyoming. Even though I have only worked with her for less than two months, I have been introduced to so many new perspectives and ideas that have already helped to improve my playing. I cannot wait to see where I will be a few years from now.

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

I love to crochet stuffed animals. They always turn out super cute, and make great gifts!
Theater and special effects makeup is another passion of mine.
I enjoy singing and playing the ukulele. It is a great de-stressor!
I also love to do anything artistic such as drawing and painting.
Anything science or space related is really fascinating to me. I constantly find myself reading articles about the latest scientific discoveries.

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

Remember that your skills do not define you, or measure any aspect of your worth. Each new day is a chance to improve on your personal goals, and your worst critic is always yourself.
Take advantage of every opportunity thrown your way. You could learn something new, and even build a new relationship that could benefit you in the future.
Always practice good fundamentals! Bad habits that are left unattended will slowly snowball into a much bigger problem down the road.

Victoria Vigus

Freshman B.A. in music from Cheyenne, WY



Victoria Vigus

Please list 3 pivotal moments that were essential to creating the artist that you've become.

Three pivotal moments that were essential to creating the artist I've become would have to be my first All State performance sophomore year, my senior year of high school concert where I performed a solo, and my first college audition. All of these were moments that I realized there was so much more to music than just showing up and playing and that there were other people that loved playing as much I as do.

What do you like best about performing and teaching?

Personally, I enjoy working out all the technical parts of pieces because nothing feels more rewarding or pleasing than performing an extremely difficult piece. Although the hours of work and frustration may be tense, it's worth it once you breathe that sigh of relief at the end of performing.

What are your goals personally? Professionally?

My personal goals are to become the best musician I can possibly become. I've recently adopted the mindset that people's talents and skills can forever be developed and aren't fixed parts of your life, although I'm still working on keeping that mindset every time I'm in the practice room or lesson. That mindset adoption also leads into my professional goals where I aspire to be a musician that would be taken seriously and eventually acknowledged within the musical realm. That's the goal, anyway!

What inspires you the most in life?

What inspires me most in life is the story of how doctors and lawyers spend their lives to learn things to make the world a better place and save lives. For musicians, it's a similar story. One day there will be a person to walk into your concert hall whose mind is troubled, heart is weary, and soul is aching, and they could leave a whole new person depending how well everyone did their jobs that evening.

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

My music mentors were my high school band directors, Gino Hernandez and Brandon Schumacher, who always pushed me to my limits and made sure I knew that it was okay to fail and have bad days. Musicians strive for perfection every time and it's a high standard to live up to, but everyone gets there in their own way in their own time. They really took me under their wing and also taught me that there was more to music than just playing the notes on the page. I owe them my musicality and interpretation of music that drives me to learn to do more even today.

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

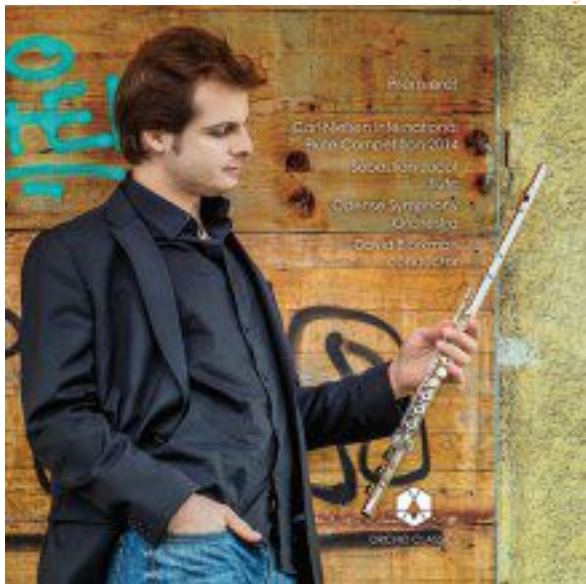
Five quirky or fun little hobbies or passions I have are playing video games competitively, baking cookies at 3 in the morning, watching The Sound of Music on loop with pizza on the weekend, adding to my never ending collection of jewelry that has owls on it, going to Zumba classes once a week even though I'm clearly the least capable of dancing there, and crying while petting small dogs and kittens because they are just so adorable.

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

- 1) It's okay to have bad practice days because we all have them. More often than we'd like to admit.
- 2) Practice every day. Every. Day. You'll be better for it in the long run. Just do it.
- 3) Don't let the little things stress you out. It's apparently a flute MO to want everything to be perfect and it's okay to strive for it, but don't let it bring you down when things aren't where you want them to be. (I'm guilty of this one on the daily, just let things go!)

Sebastian Jacot Premiere Album Review

Nov 1, 2016 *by The Flute View*



[Sebastian Jacot](#) received first prize at the 2014 Carl Nielsen International Flute Competition as well as first prize at the Kobe International Competition in 2013. He presently plays principal flute with the Gewandhaus Orchestra. He's a truly accomplished player and only 29 years old!

His new album *Premiere!* is a collection of some of our favorite flute concertos: Reinecke, Ibert, and Nielsen played with the excellent Odense Symphony Orchestra, David Bjorkman conductor. It's a beautiful CD – Jacot is that rare combination flutist who plays with copious virtuosity and with a tender, natural musicality that can make you cry. All of the performances on the album were recorded live as part of the 2014 Carl Nielsen International Flute Competition.

My only consideration is the engineering of the CD- the flute levels are very soft. Even in the very forte sections of the Nielsen Concerto, the flute never reached beyond mezzo forte in volume. I would have liked to be awash in Jacot's lovely sound and I never had that opportunity throughout the album.

--*Barbara Siesel*

French Flute Convention Review by Fluterscooter

Nov 1, 2016 *by The Flute View*



The [French Flute Convention](#) happens only once every four years, so when it happens, it is quite a show. I don't usually do European shows, but French bakeries!

This year's convention, themed "Flute Spirit," featured flute legends Maxence Larrieu, Patrick Gallois, Pierre Yves-Artaud, and Philippe Bernold, as well as many of today's leading flutists such as Jasmine Choi and Julien Beaudiment.

Did I mention I met Yubeen Kim?



Fluterscooter with Yubeen Kim

As an exhibitor, it is always difficult to get to concerts, and this convention was no different. The exhibit hall was bustling all 4 days, and I was very pleased with all the Fluterscooter bag booth traffic, especially the great feedback for the new “French Bag” that I designed for Julien Beaudiment. For me, it is always interesting to see what flutists in different countries like to wear.

I was fortunate enough to catch the closing concert, which featured a full sized flute orchestra from Japan, conducted by Philippe Bernold. Has anyone ever seen the Japanese flute orchestras? #flutefashion to the extreme! They wore an array of pastel evening gowns and sparkly jewelry that made them shine on stage. I wish every flute orchestra could be that aesthetically pleasing.

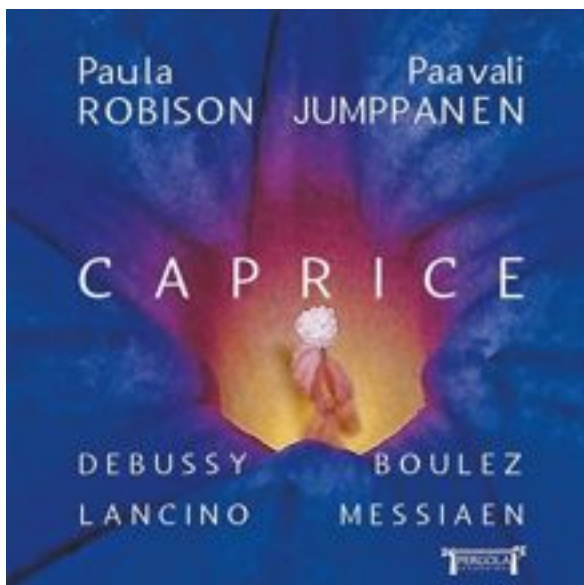


Japanese Flute Orchestra

They performed the European premiere of Yuko Uebayashi's *Les trois bouquets pour l'orchestre de flutes*, which was a lovely three movement piece with nods to Ravel's *Daphnis et Chloe*. Then, fittingly, performed an arrangement of *Daphnis*, with the solo played exquisitely by Ikuko Sunamori. Lastly, Maxence Larrieu was the soloist for Mozart's G Major Flute Concerto. This is particularly interesting, because I wasn't sure how the full orchestra score could be realized by only flutes, but they pulled it off effortlessly. I was quite impressed with the power and intonation of the low flutes. It is always a treat to hear a legend like Msr. Larrieu, and Philippe Bernold commanded the podium with grace. I look forward to the next convention in 4 years!

Paula Robison Caprice Album Review

Nov 1, 2016 by *The Flute View*



Paula Robison's latest CD, *Caprice*, is a brilliant mix new and standard works for flute and piano. The album is called "Caprice" in honor of [Thierry Lancino's](#) sublime *Cinq Caprices* which "are adapted for flute and piano especially for this recording" as stated in the liner notes. In addition, the album features the works of Claude Debussy, Olivier Messiaen, and Pierre Boulez. The songs by Claude Debussy were transcribed for flute and piano by Paula Robison. The pianist is the brilliant Finnish pianist [Paavali Jumppanen](#).

The album commences with the quintessential flute work, *Afternoon of a Faun* by Claude Debussy, arranged for flute and piano by Paula Robison and Paavali Jumppanen. Robison's ethereal sound provides a graceful beginning to the album. Jumppanen's exquisite playing provides the perfect collaborator for the album.

Pierre Boulez' *Sonatine* is next on the album. The Robison-Jumppanen Duo execute this enigmatic work with earnest passion and mystery.

In the *Quatre Melodies* by Claude Debussy we hear the Duo's lyrical warmth and romantic zest. Robison's tone is rich with fervor and utmost elegance. Jumppanen's sultry sound and Robison's poetic musicality provide superb performance of these voluptuous works.



Paula Robison

Thierry Lancino's *Cinq Caprices* are exquisitely both fragile and powerful. Robison and Jumppanen cast an unearthly sheen on these provocative and delightful works.

Olivier Messiaen's *Le Merle Noir* is splendidly performed by the Robison-Jumppanen Duo. Robison's *Le Merle Noir* is thrilling. From the first notes, Robison and Jumppanen weave an especially ravishing landscape, concocting an enchanting spell.

Paula Robison's recording of Claude Debussy's *Syrinx* is divinely satisfying. In this particular track, the flute is mic-ed differently than the rest of the album, leaving us with a bewitching interpretation of this iconic work for flute. Robison makes the flute resonate with a captivating luster, painting *Syrinx* as both sensual and whimsical.

In Claude Debussy's *Le vent dans la plaine* from *Preludes Book 1*, Jumppanen's expert technique performs with majesty and power.

The final piece on the album, *La Flute de Pan* by Claude Debussy, the Robison-Jumppanen Duo end the CD with incredible tasteful beauty.

Caprice by Paula Robison and Paavali Jumppanen, is an album that is sure to become a favorite in every flute lover's collection.

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

What If I Fail: Defining the Pivot By Barbara Siesel

Nov 1, 2016 *by The Flute View*



The Merriam- Webster's Learner's Dictionary defines the word pivot this way:

- 1) a pin or shaft on which a mechanical part turns
- 2) the action of turning around a point : the action of pivoting
- 3) a person or thing that is central or important to someone or something else

You might be wondering what does this have to do with being an entrepreneur, or playing the flute, or even failing at something? Let's think about it!

You are working hard on an entrepreneurial project, which you've spent time, energy and resources on, you think it's a great idea. You have colleagues or employee's working with you. It's made some progress, but now it's not working out exactly as you thought it would. You are now faced with a dilemma-- should I keep going, persevere in the direction I had originally planned? Does my project need more time? More work? More dedication? Is it a failure, should I scrap the whole thing?? These are hard questions to answer unless you have a working crystal ball! In the world of start-ups though there is a word and action that young companies take when they confront the same situation, they too have to decide whether to persevere or do something else, something they call "pivot."

Now the definition of pivot above defines pivot as the action of turning around a point, as the pin or shaft on which a mechanical part turns and a person or thing that is central to someone or something else. If we dissect the three definitions, this is what we see: a central point or pin around which something else turns. What does that mean in relation to your problem? Maybe

there is a third direction to take instead of persevering or shutting down. Maybe you could pivot!! That means that you keep one foot in your central idea (the pin) and you turn around that point and go in a different direction, you pivot! By pivoting you might allow your idea to keep growing without losing all that you have done so far, and you will continue to have a chance to reach your goals and dreams.

There are many famous companies that have pivoted before they became the huge successes they are today. Twitter, Paypal, Starbucks and Groupon are but a few of the companies that started out doing one thing and found that something they were doing on the side was the thing that was most successful! I particularly love the story of Wrigley chewing gum. William Wrigley Jr. discovered the value of gum while giving it away for free when he was selling soap and baking powder! The gum was much more popular than his products and he started manufacturing gum instead, to great success!!

I wonder what kind of pivot the classical music industry needs to do in order to regain popularity and grow again? Maybe you have the next great idea to pivot to. Think about where you have the most success and traction and see if it makes sense to pivot in that direction. Happy pivoting!

Sarah Jane Hargis Saving the Queen Album Review

Nov 1, 2016 by *The Flute View*



[Sarah Jane Hargis](#) has always interested me as a flutist ever since I saw her perform with pedals at the Las Vegas NFA Convention and at this past year's NFA where she performed original compositions, both solo and with flutist Melissa Keeling, so I was very excited when I received her newest album *Saving the Queen*. The album cover first caught my eye, where the "Rockstar Flutist" is wearing a gas mask and pearls.

The gas mask represents Hargis' struggle with becoming severely ill from black mold, while having to abandon all possessions as well as her home, and start over again. Almost all the music on this album was written during that time. Hargis explains: "the name of the album is *Saving the Queen* because it was really my music that I think saved me and what had me pull through these dark times in my life."

The album is ethereal and mystical upon first listen. With the first two tracks being arrangements of familiar pieces *Syrinx* and "Sarabande" from Bach's *Partita*, I wanted to listen a few times to hear all the nuances of each pedal, each overtone, each frequency, and processed sound. I was happy to hear something different every time! "Cyan Motion" is an original track that I loved hearing live at NFA, but with the excellent mixing of this album, I could hear many more electronics. In this uptempo piece, she multi-tracks and loops, creating beautiful and intricate harmonies and sounds.



Sarah Jane Hargis

The fourth track, "Bellow," has the listener entering an enchanted forest. The pitch bends and emptiness where the wind is the only sound conjures up many images of trees dancing, wind blowing, and nature. At points, Hargis' flute sounds like an echoing electric guitar. "Indigo Waters" is one of my favorite tracks on the album. Hargis' Kentucky background shines through in this track about the coal miners of her state. The original piece starts off sparse and then leads into a dance. Hargis does pitch bends like a champion, and her use of pedals accentuate them even more. The sixth track, "Meditation," is another favorite. This track is something I'd love to hear in a yoga class or an ayahuasca ceremony. The steady electronic drone is haunting and the flute line is evocative. The flute in this piece is not as processed as the former pieces, but it doesn't need to be. The beautiful, simple lines are enough to put you in a state of bliss. The only bad thing about this piece is that it ends so soon! (I, personally, could listen to this type of music for hours)

The last segment of *Saving the Queen* starts with the lively "Pistachio." Its jaunty and syncopated rhythms put you back into a groove after waking from the "Meditation." Hargis' cover of "Somewhere Over the Rainbow" is hopeful and nostalgic, and I think of the story behind the album when listening to this poignant track of pure solo flute. This track has the least processing so it offers the chance to listen to Hargis' beautiful sound. "Meditation II" finishes the album by putting the listener in one last trance like state, which in my opinion, is a great way to finish an album. *Saving the Queen* is very well mixed, arranged, and played, and the Rockstar Flutist is a composer/flutist to look out for!

--Fluterscooter

The Story of my “Twitter Album” by Rachel Hacker

Nov 1, 2016 by The Flute View



Upon graduation from my Master's, I realized that I had not commissioned nearly as many pieces as I would have liked. Most of my time in school was spent pursuing existing repertoire, and I did not have the time to explore the process of producing commissioned works. Composition students would ask me to participate in student recitals, but these works were not written through thorough collaboration time, nor were they composed exclusively for my skill sets or interests.

My studies with Robert Dick prepared me for a bright musical future, filled with the desire to produce new and original music. I've referred to him as “the Godfather of Extended Techniques, due to his immense contributions to the world of flute technique. He is equally versed in musicality and technicality. At NYU, we studied improvisation, world music, numerous contemporary compositions, and how to produce extended techniques with finesse. Robert also opened up my world of flute playing to include the Kingma System flute and the Glissando headjoint. At NYU, Robert and I studied several of his own compositions. Though this priceless experience, Robert was able to inform me of the inner workings behind his thorough musical ideas. Needless to say, this kind of work allows for me to develop original music in the future.

Immediately following graduation, I did not have any planned musical projects. I was feeling aimless, and just a little bored. Then, I realized that my free time could be used to work on collaborating for commissions. I had two awesome and unique tools- the Glissando Headjoint and Kingma System keywork. Much more repertoire needs to be composed exclusively for the combination of these tools, and I want to be the trailblazer responsible for making this new repertoire. In the past, I would complain to myself “why isn't anyone asking me to perform their works?” Through some introspection, I answered my own question. I had not reached out to very many composers, which is why I was not getting asked for work.

On a random day in early July, I posted an informal “feeler” tweet to my Twitter account, just to see if anyone was interested in composing for my unique skill set. Right away, multiple composers responded to my tweet. Not expecting to receive so much interest, I then scrambled to put together an information sheet via email. From there, the project snowballed, and I acquired about 20 inquiries. In all, I accepted 14 composers on a first come, first serve basis, and I was still turning away more composers.

By late July, it became clear that I should make these new works into an album. I also realized that the creation of an album would be an awesome investment for my career. The album would result in a tour of performances, and the opportunity to increase my network with so many awesome people. I can employ works from the album to develop lectures for universities, or to create academic publications, among many other paths.

I’d now like to discuss tips for making your own album. This process was an entirely new venture for me. No websites were consulted for advice in setting up my album. I only talked to friends or colleagues of mine, in addition to regularly consulting the composers for input. My professional intuition also guided my album-formulating decisions, which was sculpted through years writing for *The Flute View*, and being involved in academic circles.

Be good at Social Media

I’ve grown up in an era where social media is evolving, and some musicians do not employ their social media accounts in a beneficial way. I still hear musicians tell me they are “too busy to fool around on social media.” However, the power of collaboration through social media has been my ticket to numerous successes. I met most of my album composers through social media postings. My social media friends reside all over the world, and are people I have not already met in my “real life.” Social media circles for new music are strong and supportive of each other. In the coming weeks, I will create a crowdfunding page, to post on social media. Once the album is complete, I look forward to sharing and promoting my work with a group of supportive social media friends from all over the globe.

Be very organized

I can’t stress this enough. The only way to effectively communicate with 14 other people is keep track of all communications between each other. I treat this album as if it were a job, not a hobby. Every email I receive needs to be responded to within 3 days or less. I have spent hours writing dozens of emails, but this is the only way to ensure that my composers are receiving the necessary guidance. Due to the very specific nature of my commissions for *Glissando Headjoint* and *Kingma System*, my emails often become very long and thorough. However, it is all worth it, and my composers frequently thank me for my level of organization.

Make contracts for the composers

Part of being organized is making contracts early in the creative process. This “seals the deal” in a professional manner. Two of my composers recommended the creation of a contract during the early weeks of planning. Formulating “the perfect contract,” took a couple of weeks, but I am proud of how well it turned out. I can reuse parts of these contracts for future projects. The creation of the contract solidified a lot of deadlines, and established a consistent “roadmap” for myself and my composers. Sending emails or text messages is great for planning and developing interest, but does not establish accountability. A contract is binding to both my composers, and myself. It ensures that everyone involved in my album knows what to expect, how much they are being paid, and when the commissions are due to me.

Meet them on Skype

Since we reside in various corners of the globe, face to face interaction is not likely to occur in the next few months. However, Skype allows for the composers and I to collaborate in real time. Prior to our Skype session, I requested for them to send me a list of questions, that I would answer during our meeting. Ironically, the only composer I met with in person was the one who lives 4000 miles away. We met during my trip to The Netherlands last August. Perhaps the biggest benefit of meeting on Skype was the opportunity to play for them. The majority of each session was spent playing examples or sound samples for them, and deciding what kind of piece we wanted to create. It was also fulfilling to “meet” the composers on a personal level. Organizing meetings with all 14 composers took a lot of work, but I had completed Skype appointments with all of them in about 20 days.

Become Friends

Perhaps the most joyous part of this experience is getting to connect with so many different musical minds. The composers from my album have become more than just “employees,” but also friends. There are some amazing members of the new music community, and I want to meet as many of them as I can. Building rapport with each of them is a humbling and joyous occasion. I feel a great deal of emotional and intellectual involvement in this album, and my composers reciprocate the same feelings. We aren’t doing this project to make copious amounts of money. We are doing this because new music is our shared passion. I look forward to fostering a lifelong friendship with my composers.

At the time of this writing, I’m waiting to receive some fragments of manuscripts. There will be a second round of Skype meetings in January, to check in on progress for their pieces. The compositions are due to me this coming March. In a few months, I will write another article updating on my progress, so stay tuned!