



A Magazine For Flutists, By Flutists

Lady Jeanne Galway: Artist Interview

Jul 1, 2017 by The Flute View



A graduate of New York City's Mannes College of Music, [Lady Jeanne Galway](#) has risen to become one of the world's leading female flautists. She is an accomplished and much celebrated artist who regularly tours internationally in diverse and virtuosic programmes, and is also deeply committed to music education initiatives.

Lady Galway's concerto appearances have been with many of the leading orchestras in the United States, including Chicago, Philadelphia, and Pittsburgh. In Europe, she regularly performs in London, Milan, Rome, Vienna, Salzburg and Zürich, and she frequently visits Tokyo, Beijing and Singapore. Recent performance highlights have seen Lady Galway joining her husband Sir James in concert tours across the globe, including South America and South Africa, and a recital at Carnegie Hall. Forthcoming highlights of her 2015/2016 concert season include major tours of Asia, Europe and the United States.

Can you give us 5 career highlights?

- 1 As a young student in winning the NY Flute Club Competition and performing the Demersseman 6e Solo de Concert
- 2 My first professional principal flute orchestral position: Queens Philharmonic Orchestra with JoAnne Falletta as conductor
- 3 Recording and my first duo CD for RCA/Sony: The Bach Trio Sonata with James Galway, Monica Huggett, Sarah Cunningham and Philipp Moll on Cembalo, and taking it on a 20 plus US concert tour including a sold out Carnegie Hall performance.

- 4 Performing with London Mozart Players in The Vienna Musikverein and receiving a standing ovation, having to play the last movement of the Cimerosa double concerto again.
- 5 Performing with the London Symphony at the Royal Albert Hall
- 6 Becoming Sir James Galway's teaching assistant

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

- 1 Having a top level, performing professional flutist as a teacher in High school
- 2 Moving to New York City and studying at the Mannes College of Music at the age of 17, where I began pursuing my dream being surrounded only by music and musicians.
- 3 Meeting and developing a relationship with James Galway - ours was first a musical one!

What do you like best about teaching?

Everything. It is one of the greatest gifts in my life that I have been given. There is nothing like sharing one's knowledge with a student, no matter what level and share all that I have learned over the years. I feel myself become someone else when I teach.

What do you like best about performing?

The magic.....

New CD releases?

Yes, but still in the pipelines - cannot yet discuss. I have a meeting in NY this week to discuss this...watch this space!

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

At the moment, I am working on getting our Galway Flute Academy On-Line Series up and running. This is huge project, which includes pre-recorded videos of playing and teaching of

both my husband and myself, along with many tips for not only flutists but all musicians of all levels.

Summer - Our 27th Galway Flute Academy Festival in Weggis Switzerland - very exciting.

Ravinia festival in the US with orchestral concert with the Chicago Symphony, recital and a day of workshops.

September - 3 weeks tour of Ireland a UK- including Live on the BBC- Last Night of the Proms from Northern Ireland. I will perform some Vivaldi and Mozart with my husband and the Ulster Orchestra, followed by some recording in Ireland. Another concert with the RTE Concert Orchestra, performing a difficult double flute concerto by Phillip Hammond and some more Masterclasses.

October – Back in the US, teaching and performing.

November - Spain, Italy, Ireland - recitals and concerti and teaching

December - London, Zurich - Chamber Music with violinist Daniel Hope and members of the Zurich Chamber orchestra.

Whew!

What are your goals personally? Professionally?

My goals:

Personally - Finding the balance each day. Keeping centered and focused on what is really important in life. Less time on the road, more time at home. Keeping a healthy lifestyle, more walks with my husband. Listen to more opera and visit the Grand Canyon!

Professionally - Keep doing what I am doing. I am in a very unique position, but with this position comes many challenges, so I set myself goals:

Continuing to practice each day, focus, listening, improving. Maybe just turning that phrase out a little differently with a bit more color or that tonguing a bit cleaner - that is my daily goal

Musically - Play more chamber music with my friends. Concertize, record, discover new repertoire and tour with my own chamber groups.

Mentoring - Get our Flute Academy really up and running. I am all about mentoring. We hope through our Flute Academy we can create programs of mentoring; helping and advising the student/young professional/teacher/amateur/adult student on anything that relates to their next steps in their musical life.

What inspires you the most in life?

Ummm. Life itself. I am incredibly grateful for how my life has turned out. I never, ever thought as a young 10-year-old flutist who just loved the flute that I would be living my dream on this level and sharing it with one of the foremost flutists of this generation. I am also very spiritual and believe that my gifts come from something greater than me.

What has been your greatest challenge?

Confidence. Becoming my own person as a musician, a wife and as a woman.

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

MY real mentor was my mother - but not a musician, she taught me about not giving up your dreams.

Two wonderful Women who came into my life in High school -

- 1 My orchestral conductor, **Antonina Nigrelli**, who took me aside and encouraged me to no end at a very difficult adolescent time in my life, and introduced me to my second big mentor, Catherine Curran.
- 2 **Catherine Curran** was a wonderful professional flutist performing in an orchestra and teaching. This was a whole new level for me. A student of Kincaid, she was a no nonsense teacher who taught me the fundamentals of real flute playing and that there were no such words as: 'But, I can't'. It is because of her that my world unfolded as it has.
- 3 **Julius Baker** - who I met when I was 17 working as an usher at Lincoln Center. Julius was the principal flutist the NY Philharmonic. I was his captive audience, every concert, every backstage moment, listening to him try head joints, as he did before concerts and giving my young opinion. My world of flute playing moved to a higher place with Julie. The art of perfectionism in his pursuit of playing the flute.
- 4 **Ransom Wilson** - opened up a wider world to me. Encouragement, great flute playing, introduced me to the European way of lessons in a group and working together with other flutists. This was the era when Jean-Pierre Rampal was Concertizing and teaching in NY. Ransom, being a close colleague of Jean Pierre, brought us close to the artistry of Jean-Pierre's teachings and performances.

- 5 **James Galway** - what can I say? My first impression was his generosity of spirit, personally, professionally and musically. What I have learned would take another article. But I have had the opportunity to listen and listen and learn for over 35 years. I have learned first hand how a great musician /soloist keeps in shape, shares his Art, really loves what he does and how to keep this your priority if you really want to go towards the highest level in your playing.

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

Cooking, swimming, photographing, yoga, ping-pong & backgammon

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

- 1 Pursue your dreams - don't give up or get sidetracked, don't listen to negativity. Work for those dreams - Fulfilling ones dreams do not drop from the sky. With any passion you must keep it alive. You keep it alive by working every day in little steps. There is nothing like achievement on whatever level it is. Every step towards your goals is an achievement. Get up in the morning and get moving. Pick up your flute - even for 10 minutes. Become one every day with your flute.
- 2 Learn to let the little things go. This has been a big thing for me - Learn to accept that you have done your best at that particular moment in time and enjoy. Not concentrating on the little mistakes or the things you think you could have done better. Enjoy these moments.
- 3 And last but not least - never ever allow yourself to develop a jealous spirit. Jealousy is insecurity in its glory. You have been given a gift; as have your friends and colleagues, leave them. Concentrate on you and your dreams and goals!

Keeping Up With Kaori: What's Next for Music Beyond

Jul 1, 2017 by The Flute View



We wrote about Music Beyond a few years back. How has Music Beyond grown since then?

In August, Music Beyond will mark 3 years since the inception. Our student base has grown about 6x and we have managed to provide over 400 hours of training (by the time I come back from the trip I'm about to head out, it'll most likely be over 500 hours!).

What has changed for MB, and what new components have you added?

Our first initiative was a music teacher training program for existing woodwind musicians in Kinshasa, the capital of the Democratic Republic of Congo. This program is still continuing, but we also started Congo's very first All-female chamber ensemble last year.

Your gala was incredible! Tell us some of the key steps in organizing and arranging a charity event.

Oh dear... I don't even know where to begin! Come up with an overall budget, find a venue suitable for the expected number of guests, find caterer, decide on the overall theme / character of the event, secure keynote speakers and/or special guests that fits to the theme/character of the event... Then all the tedious work begins- go over the details about million times, sending out invitations (over and over and over!!), finding sponsors, secure silent auction items, making/updating tons of spread sheets, making / printing programs.... etc etc etc. Got the idea? ;)

You'll be in the Congo when this comes out. What will you be doing on this trip, specifically?

I will be working with the musicians for almost 4 weeks this time. Monday through Saturday from 11am to 6pm outside! I will continue to work with the woodwind players but my focus this time will be all-female ensemble. LOTS of fundamental exercises, both private and group lessons, ensemble coaching... And a concert at the Japanese Ambassador's Residence!

What is the role of music in empowering citizens of DRC? and especially the women of DRC?

DR Congo is one of the most difficult countries on earth. Capital city Kinshasa has 12 million people, yet there are many neighborhoods that don't have electricity or running water. Majority of Congolese families can't afford education for kids and especially if you are a girl, the chance for education diminishes even further. (It's normal for a family to send only boys to school but not girls) Multiple conflicts and wars have been taking place for over 2 decades straight and the government is completely corrupt. On top of all that, DRC is known as the "rape capital of the world" and is labeled as "the worst place to be a woman".

So, obviously many people had completely lost hope and faith - both men and women. As a woman, it's even harder surviving, let alone thriving in DRC.

Having said that, there ARE groups of people who are doing everything in their power to moving forward, building their community from the ground up and stay hopeful. What kind of people can do that? - People who manage to find fulfillment in life. Music can be a great source for fulfillment and when we are fulfilled, it gives us a tremendous amount of dignity, confidence and happiness, which result in being able to be empathetic to others and help each other.

Speaking about women specifically, it gives them voice that they often never think they have. Not just self-expression but the voice as role models for girls in DRC.

Music has the power to heal. What have you noticed with the people you work with how it has had a positive and healing effect on them?

The whole idea of the all-female ensemble came from a conversation I had with some of the male woodwind players I teach.

They told me that after Music Beyond started to work with them, they began feeling more confident and started to become more social. And it was some of these guys who asked me if I would consider train women who are incredibly guarded and shy.

Overall, I see all of them becoming more outgoing, and much more smiling than when I first started going there 3 years ago. And I hear that their positive attitude enable some of them in finding jobs and finding courage to explore ways in life in general. Which EXACTLY is our goal- Using music as a tool to thrive in life, in whatever that they do.

As a music humanitarian, what advice do you have for others who would like to start their own projects?

The most important thing is to always humanize them. Never ever think of them as "poor mass of people in the other end of the world". They are just like us- we all are human and we all want happiness and fulfillment in life.

So don't start a project with the grand idea of "saving" people. Go there, connect with the people, learn from the people and find ways to connect what THEY want and what THEY need.

What are your plans for expansion?

When Music Beyond was founded, I had the idea of making it to a 1-year program and at the end of the year, we would move to the next location... Well, that was the silliest idea ever!

In order to really make a difference, you have to earn their trust first. And the trust doesn't come easy especially in a country like DRC where people have been betrayed and taken advantage of for decades. After 3 years, I finally feel that they really trust me and think of me as someone they can count on. So now we can really get down to business! Music beyond will stay in DRC for at least another year, if not longer.

Having said that, we do have some idea about the next project in different country as well.. Can't get into and details yet (shhhhh ;)), but what I can tell you now is that I will do everything in my power to

continue to make a sustainable difference in difficult communities in different parts of world for years to come. So stay tuned!

How can people be involved with Music Beyond?

What I ask of you is to using your platform to spread the word - that there are many incredibly beautiful, courageous people in DRC..., that they are not "African who are so different from us" but they are JUST like us, wanting to be happy and deserving the same human rights with the rest of us. Facebook, Twitter, Instagram.. these are all powerful platform that most of us have nowadays. So please do use them and shine a light on humanity, beauty, strength and hope through the power of music.

Follow us on:

Facebook; facebook.com/musicbeyond.org

Twitter & Instagram; @musicbeyond_org
and share, retweet, regram!!

And of course, our work can only continue and expand with donations. So please consider donating any amount through; musicbeyond.org/donate

Please consider supporting Music Beyond while shopping with Amazon, by purchasing through [AmazonSmile](#). AmazonSmile is the same Amazon you know with the added benefit of supporting charitable organizations. It allows Amazon to donate 0.5% of your eligible purchases to Music Beyond!

Dr. Cate's Corner: Blowing is the Foundation of Playing by Dr. Cate Hummel

Jul 1, 2017 **by** The Flute View



Blowing and.....

We know we need to blow to play the flute. This seems patently obvious, but do we really know how to blow in a way that informs our tone, technique, articulation and phrasing? I would say maybe not always, based on my own experience as a student, a teacher, a performer and as an observer in masterclasses. More than anything else, top players and teachers know how to use their air to give life to the music, shape the phrases, define the articulation, create color in

their tone and show the intention of the composer. How they use the air defines absolutely everything else about their playing.

Let's break this down and examine the role that blowing occupies in flute playing. To start with, our breath is life itself, not merely the force that creates the sound on the flute. That we breathe separates us from inanimate objects and defines our existence. Marcel Moyse said, "Don't simply blow into the flute--give it your warm breath." In other words, put your very life essence into the flute.

When I was a kid, I loved the plastic overlays that you would find in encyclopedias. I thought they were really cool. It didn't matter what the topic; it could be anatomy, geography, dinosaurs, pretty much anything that you could illustrate by progressively adding layers of complexity. I would go looking in the encyclopedia just to find these overlay illustrations, not because I wanted any specific information, but because I wanted to see how the different layers transformed the original illustration at the bottom of all the layers. This type of overlay illustration is a perfect analogy for playing the flute (or any wind instrument). The basis, the foundation of everything we do on the instrument starts with our air. Absolutely everything else we do, be it tone color, phrasing, technique or articulation is dependent on having consistent control over our air. In other words, the other things are overlays on top of how we are using our air: blowing and embouchure, blowing and technique, blowing and articulation....

If how we use our air is the essential thing, what about all the other elements of playing the flute?

- Embouchure - goes hand in hand with air. Embouchure is what shapes and directs the air. Embouchure can create colors, adjust pitch and shape phrases.
- Technique - is supported by how we use the air. Without steady blowing and breath energy between the notes, all the technical studies in the world won't make your playing sparkle. You can work on smooth, clean combinations, but it is the sensation of the air moving through and between the notes that gives your technique energy and pizzazz.
- Articulation - breath based rather than tonguing based. As Nyfenger liked to say, "Tonguing is the anti-tone." Learn to vary your blowing to show the character and style of what you are playing.
- Trilling - the energy and intensity of your trills is based on your blowing rather than your wiggling finger(s).

One of my earliest experiences as a teacher fresh out of a master's degree was with a girl who came to me for lessons in order to work on her technique. She couldn't move her fingers fast enough, or so she thought. The first thing she played for me was a technical passage along the lines of the first phrase from the Godard Allegretto. Yes, there was some unevenness in her technique, but the biggest deficiency, by far, was that she was barely

blowing. Since she wasn't blowing, it was really hard to discern what was going on with her technique. So I showed her the Moyse long tones and worked with her to get her blowing into the instrument more first. It was the only lesson I had with her. I know now, many years later, that though doing long tones with her was what she needed most, she wasn't ready for or open to just having all the technique yanked away from her to be replaced with "boring" long tones. And I hadn't had enough experience at that point to understand that I needed to lead this student to understanding that using her blowing properly would solve most of her technical problems. If I found myself in this situation today, I would use whatever she brought to me and get her to slow it down. We could then explore how she's using the air to move through the passage. Over time I would have the chance to bring her around to working on long tones and paying more attention to the air between the notes and not just on the notes themselves.

Here are some tips for working on your blowing:

- SLOW DOWN!!! That means everything you practice! Marcel Moyse said in *De la Sonorité*, "It's a matter of time, patience and intelligent work." The fine art of slurring is often overlooked. There will be plenty of time to play things at tempo. It will be easier to get it up to tempo if you do the slow work correctly first.
- Pay attention to how the air is moving through and between the notes when you play technical studies, études and repertoire. Playing slowly gives you the opportunity to focus on and exaggerate the slurring, articulation and nuances of the phrases.
- Practice larger intervals slowly, paying attention to how the air carries you from one note to the next. I like Maquarre #2, Taffanel-Gaubert #6 and #11. There are no prizes for banging through X number of exercises a day. In fact, it's more useful to cover less material with more care and attention to blowing steadily.

It seems like a paradox, but you will make more progress more quickly if you slow down and pay attention to how you are using, shaping and controlling the air. There is a [video](#) on YouTube with Itzak Perlman where he talks about practicing. There is a lot of great, common sense advice here, but probably the most important advice he shares is to practice slowly. When Perlman talks about bowing, this is a direct equivalent to our blowing. String students are just as notorious for not using their bow enough as we are for not blowing steadily enough.

Finally, listen to great musicians of all kinds. The great musicians take great care to make their tone fantastic all the time. Of course listen to flutists, but also listen to string players, other wind players, singers, pianists, guitarists. Listen to musicians in other genres like jazz, rock, pop, world music. Model out what you hear your musical idols doing. We can learn a lot through imitation. Great musicians always pay attention to how it sounds. For us, that means working on how we blow and refine that blowing.

[Dr. Cate Hummel's Website](#)

Commissioning New Music: A Guide to Getting Started by Nicole Riner

Jul 1, 2017 by The Flute View



Praised for her "luscious, full sound" (American Record Guide) and "effortless precision" (Flutist Quarterly), [Nicole Riner](#) maintains an active national presence as a recitalist and pedagogue. She has presented master classes at universities and conservatories across the country and has performed with orchestras and at summer festivals, chamber music series, and flute fairs in the United States, South American, and Europe. A champion of new contemporary music, Nicole has also commissioned and premiered over twenty works both as a soloist and with her chamber group, Verismo Trio. In 2016, she joined the board of Flute New Music Consortium, a commissioning organization for flutists. Nicole currently teaches at

University of Wyoming, where she is Visiting Assistant Professor of Flute.

Commissioning New Music: A Guide to Getting Started

This is a preview (and hopefully helpful resource for later!) of the presentation I am leading on behalf of [Flute New Music Consortium](#) at the [Music by Women](#) Festival March 3-4 in Columbus, MS. If you're in the area, I hope you can come! Some amazing music by Nicole Chamberlain, Amber Beams, and Kay HE will also be performed. And some of this information will be presented again, in round table form with composers and commissioners, at NFA in Minneapolis this summer!

Funding Ideas for Commissioning Projects:

GRANTS

Aggregate Sites:

American Composers Forum: composers forum.org/programs/commissions-awards-grants-fellowships

BMI Foundation: www.bmi.com/foundation/

Musical Online: www.musicalonline.com/foundation_grants.htm

Barlow Endowment for Music Composition: barlow.byu.edu/Pages/index.html

Things to know: There is one commission prize every year for an LDS composer, and another one every year for the general public; since requirements are so open-ended, this is a very competitive application.

Carnegie Corporation Aggregate Site: carnegie.org/grants/grants-database

Things to know: Grants here often require a special focus and/or educational content, so read about the grants first, then tailor your project to the required language.

Chamber Music America Classical Commissioning Program: www.chamber-music.org/programs/classical/grants#1408

Things to know: must be a member of CMA to apply; the director of the program is very hands-on, so make contact with her as you develop your proposal to see if she has any suggestions for making it better.

Creative Capital: www.creative-capital.org/ourprogram

Things to know: There is no strictly classical music category, just a general “performing arts” group, and integration with other artworks is an important element to the projects they fund.

National Endowment for the Arts: www.nea.gov/grants/apply

Things to know: highly competitive; if you are writing for a grant through your school, only one application per school per year, is accepted, so coordinate with your school director to ensure you are qualified.

ARTS ORGANIZATIONS

Local and state arts organizations often have either specific grant applications for artists or discretionary money for intriguing proposals. Must be a member of the organization to apply. To look up your state and region, go to the National Assembly of State Arts Agencies: www.nasaa-arts.org

CROWD FUNDING

Go Fund Me: crowdfunding.com (No limit required, no penalty for not reaching goal)

Indiegogo: indiegogo.com

Kickstarter: www.kickstarter.com (Financial goal must be reached in order to collect)

Rocket Hub: www.rockethub.com

How to Find Composers:

POST ANNOUNCEMENTS ON FORUMS

American Composers Forum: composersforum.org

Composer's Forum: composersforum.ning.com

Cornell University Composers Forum: music.cornell.edu/calendar/composers-forum

European Composers Forum: composersforum.eu

UNT Composers Forum: music.unt.edu/students/composers-forum

Washington Composers Forum: www.washingtoncomposersforum.org

Young Composers Forum: www.youngcomposers.com

...AND ON FACEBOOK

Composers for Performers, Performers for Composers: www.facebook.com/groups/2439162951

Group for New Music Ensembles and Composers: www.facebook.com/groups/182679433724

ESSENTIAL ELEMENTS OF A GRANT APPLICATION

Background Information

Bios from every ensemble member and the composer

Ensemble bio that proves some history as a performing entity

Include composer's and ensemble's resume (or performer's individual resumes if an ensemble resume is not possible)

Copies of the front pages of the composer's and grant writer's passports to prove citizenship (if this is a requirement for the grant)

Sample works

Sample programs from the ensemble

Sample recordings, generally 2-3 each from the performing ensemble and the composer (there will be time limits imposed and some requirement that a percentage of this recorded material is live and unedited)

Sample scores from the composer, professionally bound

Details of the Project

Composer's description: Include as much detail as possible, particularly the length and instrumentation of the proposed piece. Description of structure, inspiration for the piece, and special requirements for the performance are helpful to include here if possible.

"About the project": how does the commission relate to your programming, why have you selected the composer, and what (if any) is the history of your creative relationship?

Projected premiere: when, where, how...
Copy of your agreement with the composer

Financial Details

Create a budget that justifies your financial request, including projected fees for the composer, ensemble honorarium (CMA suggests \$1,000 / performer as a maximum), and copying costs. Research the grant's allowable range stay within it!

Excel spreadsheet of your ensemble's operating budget is sometimes required (CMA)

Nicole Riner ©2016

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Rosalind MacPhail: Album Review

Jul 1, 2017 by [The Flute View](#)



Rosalind MacPhail grew up in Canada on a small group of islands nestled in the harbour of Toronto, Ontario called Toronto Island. She has lived in many parts of Canada but it was the artistically vibrant city of St. John's, Newfoundland that stole her heart.

Following years of classical music performance training at the **Etobicoke School of the Arts, University of Toronto** and **University of Ottawa**, she has pursued her interest in a wide range of musical genres, while performing as guest flutist with other artists, including Yo La Tengo, Lou

Barlow, Constantines, Great Lake Swimmers, Elliott Brood and Pick a Piper.

Rosalind MacPhail recently won MusicNL's Female Artist of the Year and an East Coast Music Award for Electronic Recording of the Year.

"It can be so unsettling when we are forced to let go of loved ones, get rid of bad habits, deal with painful memories or change unhealthy life patterns. We hope this music will help you cope with life's unexpected moments. May it ease you into the present moment, help you feel grounded and capable of facing any challenge that comes your way." [Rosalind MacPhail](#)

Rosalind continues, "The parts were actually recorded to the sunrise each day for the entire month of February and I kept my first take of all the flute parts. It was inspired by the death of famous Newfoundland stained glass artist, Graham Howcroft who was my friend and roommate. Kim Henninger and Shawn Parke of Portland, Oregon (film composers of EMBERS and LUCKY) created

the electronics so it was a collaborative effort. Stephen Vardy is a yoga and meditation instructor at Moksha Yoga in St. John's."

"Sunset Sunrise" music is for connecting to our higher selves, for rising above daily concerns, to open into the space of Love. The CD opens with sustained electronic sounds and a guided meditation by Stephen Vardy. The second track begins with sustained electronic sounds which provide a nice foundation for the soaring and sparing flute lines. When the bansuri flute finally enters, it is as if one can actually see the sun rising. This is a long, 25 minute track, perfect for a morning meditation. The third track entitled, Sunset, features another bed of electronic sounds and light tabla sounds actually captured on the flute! and overtone sounds for 25 minutes making this the consummate meditation CD, one track perfectly tailored for the morning and the other one for the evening.

The album liner notes suggest the following:

Get yourself comfortable and take a moment to relax, rejuvenate and release your day! We hope this music will help you cope with life's unexpected moments. May it ease you into the present moment, help you feel grounded and capable of facing any challenge that comes your way.

MacPhail says, "There is a great need in our world right now to find ways of tapping into our inner peace while being in the midst of so much uncertainty."

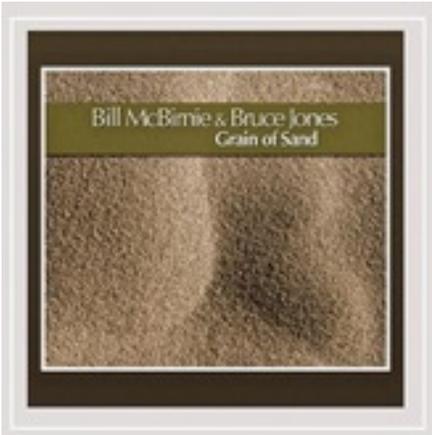
Rosalind MacPhail certainly has created a beautifully serene way to invoke meditation. Perfect for daily meditations, this digital album, "Sunset Sunrise", is a perfect companion to any meditation routine. Rosalind MacPhail is a fountain of creativity, a plethora of surprises and colors.

Listen to Rosalind MacPhail's Bandcamp link [here](#).

-Viviana Guzman

Bill McBirnie: Album Review

Jul 1, 2017 by The Flute View



Bill McBirnie & Bruce Jones, Grains of Sand

Bill McBirnie's new collaboration album with Bruce Jones is a wonderful melding of creativity!

Jones, the composer on these tracks plays guitar, percussion and synths as well as the vocals and McBirnie is on flute, alto flute and piccolo as well as co-composing on tracks 3,5,9 and 11. The music is diverse as Jones, though brought up in Brazil, combines many other influences into his output including, rock, hip hop and new age, as well as improvisation. Bill describes their way of working together like this:

“A project of this nature—involving just the two of us—takes considerable time to complete and so it inevitably proceeds in stages. Each track starts with Bruce writing, playing and recording whatever idea he has in mind. After Bruce has laid down what is a fairly complete track, we then overlay any flute melodies he has in mind. In addition, we conjure up shots and harmony parts and overdub these. After that, we go back and I improvise over the entire track. Finally, we take whatever we have (...which is typically too much...) edit it and mix it down. Of course, we “subtract” far more than we “add” as the process unfolds until sooner or later (...usually later...) we find what we're after.”

I love this description of perfect collaboration and it shows in the album. The melodies and tunes are excellent and the flute(s) improv's are original, brilliant and exciting. The layering of the alto, flute and piccolo are seamless and the Bruce's vocals add the perfect addition contrast. Bill is a virtuoso player, with a beautiful expressive sound and masterful fingers! When I listen to this album I feel very happy!!!

www.extremeflute.com
extremeflute@look.ca

-Barbara Siesel

Flute Music and Ice Cream Trucks...

Again? by Fluterscooter

Jul 1, 2017 by The Flute View



You may wonder why you've been seeing me on many flutists' photos back in my ice cream truck...in New York City.

I needed to stay in New York for a few months for some concerts and events, and since I found myself with some "free time" (and I use that term very loosely), I decided to jump back on the truck for a few reasons.

*I don't always want to play the flute (gasp), and work on business, or think! My brain needs a break as I am always going non-stop, and I feel guilty if I'm not doing something active. I don't exactly take time off from work as many of you know. I guess I could be called an extreme workaholic. So

the ice cream truck satisfies my need to always keep working.

*It's fun! Besides the noise and traffic of Times Square everyday, I actually enjoy doing it. It can be very meditative, repeating the same thing mindlessly but also mindfully for up to 15 hours a day.

*I'm using it as a way to meet interesting people who might not have known about flute, classical music, etc...I've had many flutists join me in conversation on the truck with customers, which has shown that we're all connected through music. And many people who came to the truck during the interviews are flutists and musicians themselves!

*I am also using it to promote my latest [album](#). I find the internet to be extremely spammy these days, and everyone online with a music project seems to be a giant promoting bot, and I miss the connection and engagement with real people, and I think other people miss that too. I get to talk to them about the project and hand out flyers with the links for them to check out, and many of them have!

I'll be posting some fun videos on The Flute View's facebook page throughout the summer, so make sure to check it out. And eat some ice cream. It is summer, after all!

Monica Song: Artist Interview

Jul 1, 2017 by The Flute View



Monica Song is one of those teachers who have a gift for drawing out the best in their students. A native of Korea who grew up with a love of music, Song has been teaching flute in Dallas for 25 years. Her students place first in many competitions and win a slew of music awards. They also earn scholarships to top colleges.

Song started her musical career in a children's choir at age 6. She switched to flute in high school and became a member of the Korean Broadcasting System Symphony and Seoul Woodwind Quintet at age 21.

When she and her husband came to the United States, she joined the Alexandria, Va., Symphony and became its principal flutist. After a few years, they moved to Dallas, where she opened a flute studio. A member of many music organizations, Song has herself received many awards and accolades for the accomplishments of her students.

Can you give us 3 pivotal moments that were essential to creating the artist that you've become? Tell us about your Teaching Studio, it seem that all your students are winners! What is your secret?

There are three essential things to create my students to become artists.

First, they have to like me – that means I try to make them like the flute and come to the lesson very happy.

Second, I must give them opportunity to improve – all the chances I can give such as regional or national competitions, annual studio recital, and always prepare for improvement. It is the endless experiences of preparation that will make them succeed.

Third, the environment of encouragements in the studio. Not only me encouraging the students, the students will have to learn how to encourage and congratulate each other.

What are your goals personally? Professionally?

Personally, I want to be a good mother, good grandmother, and good wife. I am a very plain person!

Professionally, I want to be my students' best helper and supporter no matter if they are doing music or not for their career.

What inspires you the most in life?

Pope Francis. One of my favorite quotes from him is: "Life can survive only because of the generosity of other lives."

What has been your greatest challenge?

Six years ago, I started my annual Young Artist Recital (separate from the studio recital) featuring very, very talented musicians around the world so I can make my students to attend concerts. Students hardly come to the concerts these days! This year, the 7th Young Artist Recital will feature internationally renowned young flutists, Yubeen Kim, who is now the Principal Flute of Berlin Konzerhauser Orchestra. Sponsoring these concert series myself is very challenging and I hope this will be successful continuously.

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

Samuel Baron. He came to Korea when I was the member of the KBS Symphony Orchestra and Seoul Wind Quintet. He offered full scholarship to study in US and sponsor through Albert Weatherly Flutes. Because I admire his generous personality as performer and teacher, I would like to become a mentor like him.

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

Singing. I started music when I was 5 years old by joining KBS children's choir. (I even made a LP with them!) When I went to Seoul Arts High School, I entered as vocal major. After my principal gave me the flute as minor, I never put down my flute since that day. During my lesson, I sing more than flute playing!

Also, I served as a choir conductor at my church for 17 years and as a board of directors at the Greater Dallas Youth Orchestra, inc. When I retire, I would like to paint which is what I wanted to do my whole life!

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

1. Join musical organizations such as the Band, Orchestra, and Chamber Music program so they participate in learning the music together.
2. Don't waste time just practicing. Find out what you need the most and begin slowly.
3. You are going to be beautiful flutist if you give compliments to the others.

Tips for Smarter Social Media Commenting by Rachel Hacker

Jul 1, 2017 by [The Flute View](#)



The Flute View has written about social media use on many occasions. Each of us who write for the magazine have benefited from interacting with a daily network of flutists and musicians from all over the world. Blunders with people from the digital world are likely, if not inevitable. After a recent negative experience with a stranger on social media, I've decided to write a guide for commenting on the posts of others. It's one thing to post an inappropriate status or photo to your own page, but it's a different situation to say something inappropriate to another person, in a setting that is equally virtual and public.

There is at least one occasion a day where I figuratively roll my eyes at an Instagram photo, a Facebook video, or a Twitter thread from someone else. We all know a person who wears their heart on the sleeve, posts a slew of selfies (that all look the same), or complains about every situation they encounter. It is convenient to judge their post, fire off a hurtful comment. The past few months, I've cut down on social media use, and it has made me happier. I have learned that there are too many people on social media who hide behind their computers, and say things without thinking.

The Situation

A few weeks ago, there was a Facebook page that shared one of my old Flute View articles. I was at a baby shower at the time it was posted, so I didn't pay attention to the post for a while. I viewed the post later that day, and saw a couple of unexpected, negative, comments under it. One of the comments got resolved, but the other one really ground my gears. A woman that I did not know called my makeup "horrid." The remark did not actually offend me, but I found it completely inappropriate, given that it was on a page about flute playing. I called the woman out, without being lewd, violent, or inappropriate. Multiple other people began to take up for me, and persecute the woman. She meekly apologized, but the administrator still blocked the woman from the page. This interaction could have been entirely avoided, if only she had used better social judgement.

What you can do:

- 1 Recognize your audience: People seem to conveniently forget that social networks are, in fact, a network. Anything said on social media can be seen by anyone else. Before getting hired at my full time job, my bosses found a way to go through my Facebook, and they aren't even friends with me. With that said, a rude or negative comment is likely to be seen by anyone else that is also friends with, or follows, the posts of that person. If the original poster has very lax security settings, or the comment was on a forum, that comment is pretty much public content. In this instance, several thousand musicians were able to access that comment. It left a terrible first impression for many people who might have otherwise considered networking with her.
- 2 Read the comment again in your head: Sometimes, we say something without thinking, and it is later perceived by others to be crass, rude, or pretentious. We later look at the comment again, and say "wow that came out wrong." If that is something that has caused you trouble in the past, I would certainly recommend you learn from those experiences, and attempt to think twice before interacting with others on social media. Generally, unless I have something nice or funny to say, I don't say anything at all. If the post doesn't look nice or funny, leave it alone. The woman in my situation obviously did not say the post aloud, or think about how rude it looked in text.
- 3 Ask yourself "Is this a useful contribution?" Negative comments about appearance are never going to be considered a quality or interesting interaction with a stranger. Truthfully, I knew that the headshot was never going to become a cover for Vogue Magazine. My ex- boyfriend from

New York City shot and edited the photos, and I never had the heart to admit that I didn't like some of the angles or edits. Regardless, is not useful to criticize the use of my eyeliner on an unrelated post. Just about any other comment concerning the video's content could have been made. Remarking about my makeup was not useful at all.

- 4 Avoid discussions in negative moods: Sometimes we get angry about a separate situation, and we take displace our negative energy onto innocent people. I will never know what was happening in the life of the woman before making my comment. There could have been some drama in her life outside of social media. To be fair, I will occasionally get snippy with my family when I am stressed out. As a coping mechanism, I have learned that it is best to avoid human interaction when I am in a negative mood. Even better, get off social media if you are grumpy. Take a walk, practice your flute, eat pizza, etc.
- 5 Apologize and delete: Sometimes the only way to get out of causing a tough situation is to go through it. If you've said something overly willful or bitter, go ahead and delete it. The hope is that few people actually saw the remark. If the comment has lingered on social media for a while, delete the post and apologize to the participants in the thread. If the comment resulted in hurt feelings or angry folks, then you may want to send them a brief message apologizing. Sometimes it is still not enough to delete comments. Screenshots are easy to take, and a single screenshot can be shared with dozens of other people.

Why This Matters: The world is harsh enough as it is. There is no need to be negative on social media. It isn't flattering or admirable for anyone, and it will usually do more harm than good. The music world is small, and other people may have an unflattering perception of you for years after a negative encounter on social media. I have met many wonderful flutists through social media, and ran into them in person at flute conventions. Nothing would horrify me more than knowing that something I had commented was preventing someone else from getting to know me. As I continue to grow my flute community, I urge all of you to be nice, and be happy! Happy posting, friends.

Entrepreneurial Resources, Part 1

by Barbara Siesel

Jul 1, 2017 by The Flute View



There are many ways to define what an Entrepreneurial resource is.

Business Dictionary defines them like this:

Assets, both tangible and intangible, that are mobilized by entrepreneurs in the process of building a business,

organization, or other initiative. Entrepreneurial resources include sources of financing such as lines of credit and investment capital, but may also include abstract resources such as knowledge of a particular field or technology, or networks of contacts who can be called upon to contribute financial support, publicity or other benefits to a growing enterprise.

www.businessdictionary.com/definition/entrepreneurial-resource.html

Let's concentrate for a moment on those intangible assets that musicians often have in abundance! We are extremely knowledgeable about music and often education, given the kind of training that music students go through from a very young age. Think about how accomplished you were on your instrument before you entered music school – often you'd been studying for over 10 years before you even started. You are really an expert- and this knowledge carries over into all aspects of a career – even an entrepreneurial one. You are focused, know how to learn, curious, and very good listeners (after all those years of chamber music). You know how to get publicity for a pittance – through social media and all the ways you figured out to get people to your concerts with no budget! A musician's frugality is a particularly fine attribute for an entrepreneur! And you have loads of contacts from orchestra's, chamber music, and your fan base (that you've been collecting over time). Musicians are truly well supplied with intangible assets!

Now – how about the financing and investment support? There are many ways to go about this. Some you are very familiar with like Kickstarter, Indigogo and other crowd funding sites. If you have good credit there are credit lines and loans from your bank. But there are other resources as well. Here's a list from Entrepreneur.com I've selected the ones that I think are most applicable to musician entrepreneurs.

- 1 **Small Business Administration.** Find information, links and resources to help you start and grow your business, including SBA-guaranteed loans.
- 2 **SCORE.** Get matched with an experienced SCORE mentor to receive free counseling and advice, in person or online.
- 3 **Small Business Development Centers.** Expert business advisors at the SBDC near you can help with all aspects of starting and growing your business -- for free. And don't forget the Women's Business Centers.
- 4 **Bplans.** Learn from 500-plus free business plan templates, read useful articles and buy best-selling business plan software Business Plan Pro.
- 5 **Microsoft Office 2010.** Make this essential business suite even better by integrating it with Microsoft SharePoint 2010 for easy collaboration, file sharing and remote data access.
- 6 **The Company Corporation.** Make incorporating or forming an LLC easy: This site handles all the filing and paperwork for you.
- 7 **U.S. Patent and Trademark Office.** Need to file for a patent, trademark or copyright? This site has the resources, answers and tools you need.
- 8 **VentureBeat.** Described by The New York Times as one of the best blogs on the Web, VentureBeat covers the venture capital industry. VentureBeat keeps those seeking investment capital "in the know" on who got funded from whom, also providing the latest on hot industries like mobile technology, social networking and green business.

- 9 **CharityNavigator.**We all realize how important it is to give back, but it's hard to know the best (and most legitimate) causes to donate to. Charity Navigator is the nation's largest charity evaluator, rating and evaluating the financial health of over 5,500 national charities.
- 10 **American FactFinder.**Get your market research started with U.S. Census and other demographic data in an easy-to-use form.
- 11 **FedStats.**Statistics from more than 100 federal government agencies to help in your market research.
- 12 **IRS Small Business and Self-Employed Tax Center.**Stay on the right side of the tax code with the latest tax news and forms.
- 13 **FindLaw Small Business Center.**Get legal forms, find answers to common legal questions and even search for lawyers at this site.
- 14 **Employment Law Information Network.**Information and advice on federal and state employment law, including guidebooks on and sample policies for all aspects of HR.
- 15 **BuyerZone.**Ready to equip your startup by buying business products and services? Visit this site to research your options and connect with sellers.
- 16 **TopTenReviews.**Before you buy or upgrade your tech tools, read the reviews here.
- 17 **MarketingProfs.**Articles, guides and resources covering everything you need to know about marketing, from creating ad copy to attending trade shows.
- 18 **PRLog.**Distribute press releases to major search engines for free at this site, which also offers tools and guides to help you write releases that get results.
- 19 **Evernote.** Bid bye-bye to Post-it notes with this app that lets you capture notes, ideas, photos and links in the cloud and search and access them quickly from all your devices.
- 20 **Capturengo.** No more typing (or losing key data) with this app that captures business cards and receipts on your smartphone and stores them in the cloud.
- 21 **FreeDigitalPhotos.net.**Whether you need an image for marketing materials, business projects or your website, it's often too expensive to hire a photographer or use a stock photo house. This site boasts thousands of images available for free download and limited use (higher-resolution pictures are extra). Check with the site for any other restrictions

Curriculive has used a number of these sites and continues to use new ones as the need arises.

Other sites for raising money include: Angel List and Growth Fountain. More on these next month.

Music Is The Ointment That Heals by Dyan Parker

Jul 1, 2017 by The Flute View



After years of research on healing, it became apparent to me that our bodies and minds act in unison. It is therefore important to have an antidote to our emotional wounds so that they do not affect our physical health.

Music is capable of healing those wounds.

How does that happen? How do we come to be wounded in the first place? And then how does music heal such wounds?

We are wounded in very various aspects of our lives on a regular basis. We are wounded when we are lied to; we are wounded when we are betrayed; we are wounded when we do not reach our goals and we are wounded when we disappoint others — or when they disappoint us. We are wounded when we disappoint ourselves. We are wounded when we look around and see a world in chaos. We are wounded when we are afraid. And we are wounded when everything seems to be collapsing around us. We are wounded for so many different reasons, many of them rooted deep down in our emotions. If left unattended, however, these emotional injuries can become physical wounds and eventually turn to disease. Over time, they can become chronic and can even be fatal. The fallout from the emotional wounds runs the gamut.

It is up to each of us to be alert to what is going on in our lives and all that is happening around us. When we are on autopilot we inadvertently ignore what our instincts tell us. To paraphrase a famous quote...The greatest wisdom comes from a life that has been examined sufficiently so that you can trust those small voices that you hear all day long.

You might think you are better off brushing things aside, such as those negative thoughts and experiences, but they remain in your subconscious mind. Every conversation, every interaction, every little thing you hear and see remains with you, stored in your mind and in your body, down to your cellular structure. That storage can create dis-ease if it is not cleared out, in the same way you periodically clean out the refrigerator. At the same time, whatever is put into your cellular structure also becomes part of your response mechanism. You are unlikely to respond appropriately unless you take your time to examine the experiences you store before allowing them to be packed away and become part of your thinking process. You need to first understand that what you are storing in your brain and emotional memory is fact, and not a misinterpretation of the actual facts.

This process is no different from placing items into long-term storage. You need to be alert and aware so that you only carry along what serves you on this voyage through life. When you retrieve information and respond spontaneously you want to be able to trust those responses. That process allows you to develop coping skills (see definition below) that will help you in the long run.

What are coping skills ?

The skills that we use when faced with stress are known as coping skills. People develop a pattern upon which they rely during the emotionally difficult times. To help you cope in a healthy manner you can meditate--visit a beautiful, calm place, without even leaving your immediate area. How about making a commitment to taking a daily walk in a beautiful, inspiring location? How about sitting near a waterfall or fountain, walking on the beach, or hiking in the woods? Partaking in activities you love causes you to alter your daily routine and thus alter the subconscious mind. When the brain and your emotions are changed in this way you begin to think out of the box and in an entirely new way. Be aware of yourself and employ methods of caring for yourself --- so that your coping skills are always sharp.

What is Self Care?

Self care is the ability to care for yourself in the same way that you would care for someone you treasure. Wouldn't you make certain someone you love had the best food, sleep, friendships, life satisfaction, health, joy and everything else that goes into the making of a life well lived? Make it an absolute priority to care for yourself the same way you would take care of others and make room in your schedule for that commitment.

Self care also means communicating your needs clearly so that your relationships are smooth and stress free. At the same time, it is critical to listen to others. What do those around you need? When you help others get their needs met, it is more likely that they, in turn, will help you with your needs. Doing so also keeps the lines of communication open and improves your relationships with others. Situations like these serve to create good health, happiness, joy, and an all-around satisfied life.

Living in a Much Healthier World

For the first time in history, the American life expectancy is now on the decline. That begs the question, why? Why is it that with all the advancements in modern medicine --- the life span is reduced?

Brain research has given us a greater understanding of the mind-body connection. We have better knowledge of the immune system than ever before. Why would our health be declining? There have been advancements in housing, education, and emergency response time. So, what could account for that statistic?

One possible answer to that question is we are not focused on our priorities. Our health, joy, relationships, and life satisfaction — things that contribute to good health and a long happy life — have taken a back seat and instead we are immersed in our busy and often stressful daily lives. The healthiest action we can take to correct this course is to embark on a journey through life as a satisfying adventure. Think about what is truly in your heart. Can you remember the interests, yearnings, hobbies that made the days and weeks fly by when you were a child? Those adventures could ignite and light up your life again now. That satisfaction could go a long way towards improving your relationship with yourself, and with others. By allowing yourself to experience true life satisfaction you can create health and joy in your life today.

We are so fortunate to be living at a time when the human brain is being researched with vigor. There is more and more knowledge of the human brain and its power to serve us for good and for ill. Most importantly, this understanding has the potential to help us by keeping us happy and healthy if we use it to its best advantage.

What the brain does to keep us healthy and what it does to heal us is a phenomenon. Our brain is the engineer that controls everything in our lives; our thoughts, actions, health, and healing are all controlled by our brain. It is no longer a question as to whether the mind and body work in unison. That train has left the station. The only discussion now is how we can best employ our brain to help us reach our goals, stay well, and live the best life that we can. The brain plays a key role in helping us become well if we are ill and in helping us live our very best life so that illness is not a part of our life story.

HOW DOES MUSIC PLAY INTO THIS?

Why is music the ointment that heals our wounds? There is a chemical brain response when you hear music you love. The latest research tells us--- the biological response by your brain is transmitted to your cells and has an immediate positive effect on your immune system. As you listen to the music you are emotionally transported to other times when you listened to that same music. You lose all sense of time and your emotions take over. Just watch someone who is very ill listen to music: their eyes might be closed when the music they love begins to play, but just watch as their facial expression, their demeanor, begins to change. Often there is a smile on their face or their body begins to move to the sound of the music. When music brings you back to a happier time it is like magic. Suddenly you are back in that moment, with the same energy and emotions, as if the years had melted away. That is the power of listening to music.

There is a growing body of research that sound waves have the power to heal the human body (DNA, cells, brain disorders, bones, muscles, mood disorders, and more) as well as the mind.

Music is made up of sound waves. The body is physically affected by the movement of those waves. Great composers skillfully manipulate those sound waves to create emotional and physical responses. It is those responses that are interpreted by the brain/body and help us to stay healthy or heal from an illness. This happens because the brain is the central computer that controls everything in our body. It is the reason why progressive hospitals set aside time each day to bring musicians in for a musical hour, sometimes two or three hours. As a result, patients are generally calmer, more energetic, less depressed, less fearful, and happier. Instead of listening to the news in the morning, how about listening to music? It might be classical music that creates the magic for you; it may be jazz, rock, rap, cabaret, or opera. Your favorite music can feel like a massage. The important thing is that you place yourself in an environment that nurtures you to live your best life, avoid dis-ease, and heal from disease. There is magic in listening to the music you love.

By: **Dyan Parker**

Author of:

YOU, M.D. The Doctor Within

RELEASE DATE; FALL 2017

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