



## **FEATURING:**

Jiwon Kim

Gala Yaroshevsky

Gina Rhee

Student

Acknowledgement

Donato Cabrerra

# **THE SAN FRANCISCO BAY AREA FLUTE MAGAZINE**



# TABLE OF CONTENTS

Welcome page 3  
Chamber Music can make a difference page 6  
Why the Flute? An essay by Maya Lenrow page 9

New CD releases page 10  
Upcoming events page 11  
Acknowledgements page 12

## JIWON KIM – GOING TO CARNEGIE HALL!

A junior at Prospect High School and a dedicated flutist with a dream of making music...

**PAGE 4**

## AN INTERVIEW WITH DONATO CABRERA

Director of San Francisco Youth Symphony talks about the community experience of being in a youth orchestra.

**PAGE 5**

## GINA RHEE

Colleg student on fire with a promising future and an ongoing love connection with her flute!

**PAGE 7**

## GALA YAROSHEVSKY

Building a music studio while raising a family...success has come fluidly for Gala as she follows her passion...

**PAGE 8**



# 2016

## FLUTES, FLUTES AND MORE FLUTES!

Flutes in photo represent the large & varied supply by Ken Hawkins, flute provider

## AND A NEW YEAR BEGINS

HAPPY NEW YEAR! I hope you all had a marvelous Holiday and are enjoying the joys of new beginnings.

While preparing this edition of the SF Bay Area Flute Magazine I realized how incredibly fun it is to pursue the stories of our area. Reaching out to colleagues, students, music instructors and hearing what they have to say is inspiring. The final joy is sharing their insights with you, the community.

Last quarter's first issue flew out of me so easily and I thought, "Wow, this is going to be easy..." Well, it's not so easy, but it is certainly a lot of fun.

With so much activity in October, November and December, I have to admit, I

wondered how in the world I was going to get it done. Then to complicate things there was no WiFi during our family vacation... Actually, not such a bad thing as I got a real vacation and spent true quality time with my loving family!

In this second issue there are highlights of student successes and teacher successes, and a celebration of the opening season for many music organizations: Youth Orchestras, Chamber groups and music schools.

Our music kids are busy with so many challenges - juggling school, sports, music, homework, social life, etc. And many of us are busy with family life, career and on and on. It's nice to take a moment and recognize the successes and acknowledge the hard work. When one succeeds, it's a mini-miracle and it's important to slow down long enough to

celebrate these miracles. So, let us take the time to applaud the successes in our community. We have a "hot-bed" of fabulous flute students, teachers, and entrepreneurs. In this edition we will celebrate Jiwon Kim, Gina Rhee, Gala Yaroshevsky and hear from SFYO's conductor Maestro Donato Cabrera and much more. If you have students you'd like to celebrate, please contact me for the next issue.

Enjoy!

A Quote I found on Soul Spot on Facebook: by anon.

*The main things in life for you are your intuition, wisdom, joy, satisfaction and curiosity. The world for you is full of mystery and is made up of so many different things, situations and people which are all constantly stimulating your imagination. Your life is painted in a multitude of beautiful colours, and you're always looking at it through the prism of creativity. You can turn anything that happens to you into something positive, and you never look for simple answers to life's questions.*





# Jiwon Kim

Jiwon was notified in December that she won Second place in the *American Protégé International Woodwinds & Brass Competition*. She will perform at Carnegie Hall in the winners circle in April. She is an 11th grade student at Prospect High School. She is an enthusiastic flute and piccolo player and currently plays with the California Youth Symphony. Here is her response to a series of written questions.

Q: Jiwon, I can tell that you really love playing the flute. What inspires you the most to practice and become the best you can be? What do you think about when you play?

A: Yes, I really do love the flute. Playing the flute means happiness to me, but sometimes it's challenging as well. For the past few years I was always scared of playing in front of people and expressing my music to others because I thought I was inferior to others.

When my teacher Teresa told me to participate in competitions, I responded, "Umm, maybe next time." Then I realized that there won't always be a next time, I decided to step out of from my comfort zone and share my music with others. I knew that music is my passion.

I also have come to understand that in order for me to pursue my career in music, I need to experience a variety of competitions and auditions, even if I do not achieve the ultimate goal of first prize.

*I used to not take practice seriously because I always sounded the same (maybe because I practiced incorrectly). Now I have started to focus more on scales, "the ringer" (as my teacher calls it), and tone. I now know practice makes perfect only if it is practiced thoughtfully; meaning quality over quantity.*

(The ringer: A series of scale exercises with varying articulations and tonguing to conquer difficult passages used in my studio. TO)

Q: You have a particularly beautiful tone and we all know it takes a lot to achieve beauty of tone. What are some of the things in your practice arsenal that you feel help you the most to achieve your best tone?

A: I do not have the best tone all the time, but I do believe that my tone has improved from the beginning. Tone for flute players is challenging because every note has its special sound and tuning can be tricky. Even if my note A is in tune, it does not mean my high E will be in tune as well. However, practicing how to listen and with a tuner helped me tremendously. Right now, I'm trying to play openly with double tonguing. I know that I'll accomplish my goal by practicing slowly with nice open sound. It's not easy, but if you start now, it won't be any harder. Every day when I practice, I think, "if I start now, tomorrow will be better and I'll get better each day."

Q: Do you have a favorite flute player that you like to listen to the most?



A: Occasionally, I listen to Korean flute player Jasmine Choi who was in Vienna Philharmonic Orchestra. She plays beautifully and I love her interpretation of Monti's Czardas. Her tone and her technique inspire me.

Q: What pieces are you currently working on and for what upcoming competitions are you preparing?

A: I'm still working on Andante et Scherzo by Louis Ganne, the piece I won the 2nd place in the American Protege competition. I'm planning to participate in many competitions this year like VOCE, US Open, Beacon Artist Competition and other competitions that are offered.

Q: How old were you when you began playing the flute?

A: I started playing flute when I was in 3rd grade and I took lessons starting in 5th grade. I was not able to practice consistently due to homework, projects, and SAT tests, but when I had a chance to practice, I played around 1 to 3 hours daily. Over Thanksgiving break, I practiced around 25 hours!

One of my favorite composers is Georges Bizet. I love his first and second movement from the Carmen Fantasy arranged by Borne. It contains various flute solos from very melodic and passionate to fiery, virtuosic technical passages that are fun to play. Currently, I just can not stop playing the Entr'acte from the opening of Act 3.

Q: How has flute changed your life and if you didn't play the flute what would your instrument be?

A: I have no idea what instrument I would choose over a flute because even though I went through excruciating times, it's paid off! But if I had to choose one instrument, I

would choose tuba because flute is one of the most competitive instrument, but tuba isn't as competitive as flute.

Q: When you're not practicing and doing school work, what is your favorite pastime activity?

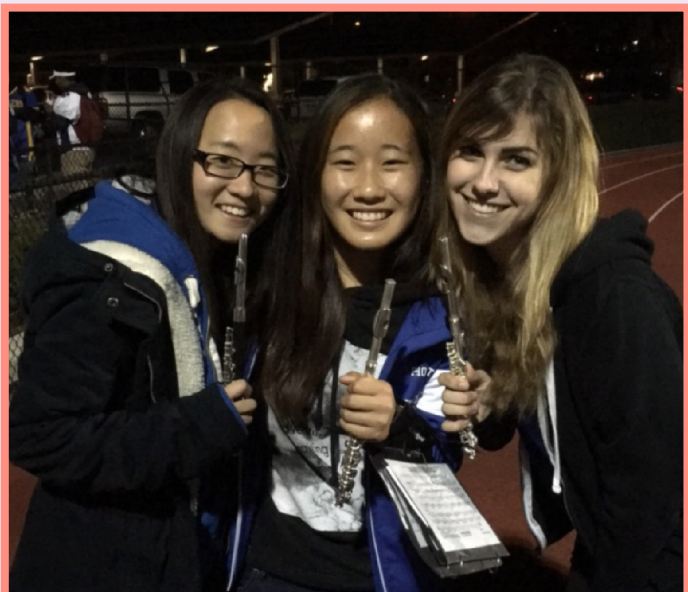
A: Outside of practice, I relish spending time with my family and friends by going on hikes, watching movies, and shopping. I'm also the president of our school Key Club, so I enjoy serving the community with my club as well.

Q: It's so exciting that you have been chosen as a **Second Place Winner** of the American Protégé International Woodwinds & Brass Competition 2015. What sort of practice tips can you offer to future players who wish to compete?

A: It was arduous preparing the Ganne for this competition. But I know it will get better as I continue to practice. My practice tip is to never give up. On the day of my recording, I was not fully satisfied with my tone and articulation and felt frustrated, but my hard work brought success in reaching my goal. As long as you believe in yourself with a positive mind, you will be content with your effort.

Q: I know that this honor means that you will have an opportunity to perform in the Winners' Recital at the Weill Recital Hall at Carnegie Hall. How do you feel about this opportunity?

A: I still cannot believe I am going to Carnegie Hall. I'm very happy and speechless. Without my mom and Teresa's support I would not have stepped out of my comfort zone. I'm very thankful to have them in my life. I just can't wait to express my own music with others!



Jiwon on left with two friends from Prospect High



# San Francisco Youth Orchestra

## Davies Symphony Hall



*The opening season concert for the San Francisco Youth Orchestra was as exciting and riveting as one can imagine. The top talented youth in an artistic community brought music to life under the passionate and energetic leadership of SFYO music director, Donato Cabrera. This 2015-2016 season marks the seventh and final season for Maestro Cabrera who made his San Francisco Symphony debut in April 2009. He conducted Ravel's orchestration of Mussorgsky's Pictures at an Exhibition and two works by Mozart on only twenty-four hours' notice. He joined the Symphony's conducting staff shortly thereafter.*

*In an interview following the opening concert on November 1st, SFBA Flute Magazine asked several questions about the youth orchestra scene and the highly competitive flute world. Here is what he had to say:*

**Q:** What, in your own words, is the benefit of classical music for students, community, or anyone?

**A:** *One of the great things and one of the main functions that classical music does is it brings large groups of musicians together on stage, making music in harmony with one*

*another. There are very few examples of that in life any more. Very few people go to church on Sundays where you all get together and sing a hymn and have that community. I was just thinking about this last night, on Halloween, you know, that's actually, oddly enough, one of the last examples of strangers coming to your door and you give them something. There's this brief moment of community at a symphony concert, playing some of the great symphonic masterpieces from 200 years ago to those even written just last year. In this reenactment of the communal spirit, working together and producing something incredibly complex on an emotional level that you can't find anywhere else, is for me, one of the main benefits.*

**Q:** One thing that is very apparent in the youth orchestra environment is the lack of Hispanic student participation. What would you say to the community, especially to the Hispanic community to encourage them to participate a little bit more?

**A:** *Embrace your past. Embrace everything about the past. I conduct the "Dia de los Muertos" concert every year with the San Francisco Symphony and I conduct in Mexico*

*occasionally and in South America. There is every bit as rich a cultural, musical heritage in Mexico South America and Central America as there is in North America. Because there is also a sense that classical music is associated with a specific class and time period, Latin music has been sort of looked at differently.*

*I'm very, very curious and sensitive to that because programming for "El Dia De Los Muertos" can often be tricky if you're talking to many Latino groups that want to have a specific music that is representative of their specific tradition. I try to celebrate the holiday and try to remind everyone that there is something universal about that holiday and that's why it's around. It's a universal concept that goes beyond Mexico and beyond the Day of the Dead. I would encourage anyone, of Hispanic origin, like myself, to embrace what is in our history and culture and musical heritage because it is so rich.*

*Every time I go to Chile, I conduct something by a Chilean composer. It's phenomenal the amount of music that's just in Chile for the last 250 years.*

**Q:** What do you have to say

*specifically to flutists and the flute playing phenomenon? There are so many young flutist who are passionate and want to play in a youth orchestra with San Francisco YO - the ultimate dream of every flute player in the Bay Area to play with YO. What can you say in particular about this?*

**A:** *I would say, don't be discouraged by the fact that there are a lot of flute players. Yes, if you look at the*





*numbers and compare, say for instance, if you played oboe and if you work hard, your chances are a little bit greater that you could be in something like a youth orchestra. But, if you are passionate about your instrument, regardless of what it is, and willing to work hard and dedicate your life to it, which is not always easy, it can happen.*

*In today's world it's a challenge because some parents will say, "you can do whatever you want. You can try this for a while and you can try that for a while, etc...that's ok." (However, being the "Jack of all trades and a master of none" is a common trait in today's world. So, I would say, if you want to play the flute, and you want to play it well, dedicate your life to the art form, become obsessed with it. Everything about it!*

SFBA Flute Magazine: We just gave Daniel Charif (pictured below) as a congratulatory token for his first season with YO, the book by Theobald Boehm, The Flute and Flute-Playing: In Acoustical, Technical and Artistic Aspects. He asked what it was and whether it was a book on techniques? I told him it is a book that will tell him everything he needs to know about his instrument.

A: Yes, that is very important.

SFBA Flute Magazine: Thank you so much for your time and good luck in your future adventures in music. It's been a great pleasure and privilege.



Maestro Donato Cabrera pictured with first year YO flutist of YO, Daniel Chariff, at the opening season concert of the San Francisco Youth Orchestra. The concert included Elena Ariza, winner of the Youth Orchestra's 2015 Concerto Competition, in Dvořák's Cello Concerto in B minor and Copland's Appalachian Springs.

Donato Cabrera has been the Resident Conductor of the San Francisco Symphony (SFS) and the Wattis Foundation Music Director of the San Francisco Symphony Youth Orchestra (SFSYO) since 2009. In 2014, Cabrera was appointed Music Director of the Las Vegas Philharmonic Orchestra and has been Music Director of the California Symphony since 2013.

As SFS Resident Conductor, Donato Cabrera works closely with San Francisco Symphony Music Director Michael Tilson Thomas, and frequently conducts the San Francisco Symphony throughout the year, including the SFS's annual Día de los Muertos Community Concert, Concerts for Kids, Adventures in Music, and Music for Families concerts. In 2012, Cabrera led the San Francisco Symphony Chorus with Paul Jacobs on organ, in the world premiere of Mason Bates' Mass Transmission, subsequently conducting it with the Young People's Chorus of New York City in Carnegie Hall for the American Mavericks Festival. Cabrera made his San Francisco Symphony debut in April 2009 when he conducted the Orchestra with 24 hours' notice.

In 2012, he led the orchestra in their eighth European tour, which won a 2011-12 ASCAP Award for Adventurous Programming of American Music on Foreign Tours. From this tour, a critically acclaimed live recording from the Berlin Philharmonie of Mahler's Symphony No. 1 is available on SFS Media. Cabrera led the orchestra in their ninth tour of Europe in summer 2015, performing celebrated concerts in Amsterdam's Het Concertgebouw, Milan's Sala Verdi, Prague's Smetana Hall, and again in Berlin's Philharmonie.

At the California Symphony, Cabrera is committed to featuring music by American composers, supporting young artists in the early stages of their careers, and commissioning world premieres from talented resident composers. In 2002, Cabrera was a Herbert von Karajan Conducting Fellow at the Salzburg Festival. He has served as assistant conductor at the Ravinia, Spoleto (Italy), and Aspen Music Festivals, and as resident conductor at the Music Academy of the West. Cabrera has also been an assistant conductor for productions at the Metropolitan Opera, Lyric Opera of Chicago, and Los Angeles Philharmonic. From 2005 to 2008, he was Associate Conductor of the San Francisco Opera and in 2009, he made his debut with the San Francisco Ballet. In March 2009, Cabrera was asked to be one of eight participants in the 2009 Bruno Walter National Conductor Preview, leading the Nashville Symphony over two days in a variety of works. Cabrera was the rehearsal and cover conductor for the Metropolitan Opera production and DVD release of Doctor Atomic, which won the 2012 Grammy® Award for Best Opera Recording.

In 2010, Donato Cabrera was recognized by the Consulate-General of Mexico in San Francisco as a Luminary of the Friends of Mexico Honorary Committee, for his contributions to promoting and developing the presence of the Mexican community in the Bay Area. He holds degrees from the University of Nevada and the University of Illinois and has also pursued graduate studies in conducting at Indiana University and the Manhattan School of Music.



Opening Season concert for the San Jose Youth Chamber Orchestra Flute Ensemble was met with great appreciation by our very supportive audience at the Petit Trianon. The Master Flute Ensemble performs a wide variety of smaller ensemble selections from Kuhlau, Devienne, Bizet, Rossini and a nice variety including Latin, Afro-Cuban music and Jazz. Our rehearsals are on Thursday's from 7-9. Please contact Teresa at [www.ozcoflutestudios.com](http://www.ozcoflutestudios.com) for private audition.

## Chamber Music

### Does

## Make a Difference

Playing in a community of musicians, just as Maestro Cabrera so eloquently put it, can be a great way to make friends, be in a musical family and to build your skills and technique all the while making awesome music. I was speaking with a former student and she mentioned that the one thing she really wished she had done more of in her junior and high school years was to play in more chamber music ensembles. The San José Youth Chamber Orchestra is just the place for this kind of experience. The Master Flute Ensemble, now in the second year offers a perfect performance opportunity in smaller ensemble with concerts at the wonderful Trianon Theatre, home of the renowned San José Chamber Orchestra. The flute ensemble ranges in size from 4 to 10 players. With this smaller size ensemble we play a very refined repertoire including a wide variety of styles. Come check out our coming concert along with the three other chamber ensembles of the SJYCO on Monday, March 21st at 7:00pm at the Trianon Theatre, 72 North Fifth Street, San José. For an audition to join the Master Flute Ensemble, contact Teresa at [teresa.ozco.flute@gmail.com](mailto:teresa.ozco.flute@gmail.com) or visit the website at: <http://www.sjco.org/SJCO/youth.html>



The mission of the San José Youth Chamber Orchestras is to equip young musicians with the abilities needed for excellent performance, as well as to inspire a love for music and the development of life skills such as teamwork and discipline. The five youth chamber orchestra groups are the recipients of coaching and mentoring by the professional artists of the Chamber Orchestra, as well as guidance by their wonderful conductors.

Weekly rehearsals culminate in several concerts per year, as well as invitations to special events, such as performances for Cathedral Basilica of St. Joseph's Season of Hope, and at local hospitals and senior centers. Masterclasses, field trips and the occasional senior orchestra tour round out the year's activities. Each season is concluded by a Side-by-Side Concert, with members of the Senior Youth Orchestra performing alongside members of the San José Chamber Orchestra.



# Gina Rhee

*Gina Rhee studied with me for approximately four years before heading off to Duke University as an economics major. As a very accomplished flutist in her high school years, she was an inspiring role model for many students. Here is her story in her own word.*

~Teresa Orozco

My involvement in music has absolutely impacted my life in so many positive ways. I started learning to play the piano when I was in the first grade and I picked up the flute for the first time when I entered middle school. Being involved in music has allowed me to develop a strong work ethic. I quickly realized that, not just practicing long hours, but practicing smart is the key to playing the flute. I learned to make the most use of the time I had and recognized I needed to concentrate on the details: both skills necessary for just about any career. Moreover, I had never really considered myself an artistic person, but playing the flute allowed me to see the emotion and feeling I was capable of expressing through my music. Also, throughout middle and high school, I performed in various orchestras, symphonies, flute ensembles, solos and marching band at my high school. I truly believe playing the flute allowed me to adapt very well in such diverse scenarios.

Although I don't play the flute with a symphony in college, I most certainly do find any opportunity that I can to play the flute in my free time! After playing the flute for seven years, I have found that the flute has enriched my life in so many ways beyond the obvious. Playing the flute has allowed me to become more expressive, confident, and disciplined and having these qualities has helped me in many other spheres of my life.

I recommend that students envision what they are doing in twenty years or so and if that primarily involves music, by all means, students should go for music as a career. However, it is also very doable to pursue music

as a hobby, while still having a separate full-time career in another field. As much as I loved music, I realized during my senior year that I would play the flute as a hobby, but just because it is a hobby did not mean that music meant any less to me!

I am currently a sophomore at Duke University majoring in Economics with a Concentration in Finance and next semester, I will be participating in the Duke in New York Financial Markets & Institutions Program and thus will be taking classes in the city and interning at a boutique investment firm. I am also very involved in women's issues and have planned numerous events for the Duke Women's Center and launched initiatives for empowering business-oriented women on campus.

When I have the chance to play music I most definitely find it as fun and exciting and rewarding as it was when I was in high school! Last summer, I had some time on my hands to play the flute again and it was truly a lot of fun being able to revisit pieces that I had performed in high school and trying some new ones out as well. The great thing about playing music is that even after a long period of time, it comes back to you so easily when you pick the instrument up again. Being able to play the flute is truly a lifelong gift that we can take with us anywhere in our future endeavors.

Some of my fondest memories of playing the flute are when I was working on Poem by Griffes. I also loved performing Ravel's *Daphnis et Chloe Suite No. 2*, Tchaikovsky's *Romeo and Juliet Fantasy Overture*, and Stravinsky's *The Firebird* with my orchestra. Moreover, in my sophomore year of high school, I played Koehler's *Grand Quartet in D*, Movement 1 with three other flutists under Teresa's tutelage and we had the opportunity to perform

at Chapman University in Southern California. Recently, I have been very interested in the use of the flute in jazz music and hopefully in the near future, I can play the flute in a jazz ensemble.

I actually first met Teresa when she was conducting for the SJYS Avant Flute Choir and I was so inspired by her enthusiasm for the flute that it was hard for me not to enjoy learning to play the flute from her. I would say that for young aspiring flutists, it is crucial that you find a great mentor. Teresa persistently encouraged me to do better and for me, it was that extra push from someone else that was necessary to meet my full potential when it came to playing music. Even up to this day, I stay in touch with Teresa and I feel that wherever you go, your lifelong mentors will always be there for you.

I would recommend that seniors have an open mind towards searching for what the next step is for them. I have many friends who chose to study at music conservatories, while others have decided to double major or minor in music at academic universities. Either way, these students have the option of pursuing music sometime in their futures and even without formally studying music in college, it is so easy to get involved in orchestras, wind symphonies, marching bands, and other music groups on campus. Also, a big piece of advice I would give to anyone thinking about a future career - it is entirely normal to change what you want to study once or twice, so it is okay if you decide you want to study music later in your career. Although I am still just in my second year of college, I am looking to pursue a career in investment banking, most likely in the healthcare industry. I am also interested in neuroeconomics and business journalism, so I might want to explore those fields as well. Aside from my future career, I hope to travel extensively and I would love to work outside of the states sometime, maybe in Singapore or London.



Spirited Football fan at Duke University!



With flute friend Stacy Jeong







*In 2013, I decided to pass the baton after 10 years with the San Jose Youth Symphony. I had started from scratch the SJYS Avant Flute Choir with colleague and band director extraordinaire David Anderson but it was time for me to move on. With so many fabulous flutists and great mentors in our area, it was a challenge to find the perfect fit because everyone seemed like the perfect fit. But I have to say, when I thought of Gala Yaroshevsky, it just seemed right. And guess what?! It has been! In the past few years, Gala has made a tremendous impact on our flute community with her work with the youth symphony and her thriving new music school, The Orange Studio. Let me introduce my dear friend Gala to you. I'm sure you will love meeting her as much as I love knowing her.*

*-Teresa Orozco*

Gala's story starts in Russia where she grew up surrounded by music. Her mother, once a child prodigy, is a classical pianist, her grandmother taught piano for decades, and her grandfather tuned pianos while teaching himself to perform on half a dozen different instruments. She finished her music conservatory studies in Russia before bringing her story to the United States to hunt down the American Dream with just \$50 dollars in her pocket. She was in her early twenties when she landed here in San Francisco and three months later turned to teaching in a music school, even though she spoke little English. She was terrified at first about teaching, and said she frankly thought she would not like it. Instead, she fell in love. And thus began the path she has been following ever since.

Gala developed her own system of teaching during the 10 years she taught at that music school based on compilations of all she had learned from her teachers, including "scale boot camp." Recently she has begun exploring music education methods focused on young students.

Her Orange Studio at first was the teaching room in her private home where she was bringing up her new family, Andre, now 9, and Agatha, now 6. She had painted one wall bright orange in that room which gave students cause to dub it "The Orange Music Studio." Then in 2011, a space in Campbell became the second Orange Studio, but as of April, 2015, she has been based at

996 Saratoga Ave, San Jose, CA. This turns out to be her dream spot. It has 8 teaching rooms and a recital space. She says: *"I'm now able to realize new ideas, introduce new classes like composition, improvisation, and ensembles, invite guest teachers, and collaborate with my friends from the art world. I can't even tell you it was my dream. I don't think I dared to dream that. I just keep moving forward and my vision is shaping up as I go. In poetic words, I would say that I'm feeling a beautiful musical flow and I'm going with it."*

Gala's alma mater is Uspensky's Music School in Tashkent, Uzbekistan. It is her mother's alma mater as well. The world famous school was founded in 1939 as a prep school for musically gifted children under the Tashkent State Conservatory. (Uzbekistan was a state of the Soviet Union that gained independence in 1991.) At its founding only 7 students were enrolled, but Nazi Germany transformed its future. To escape the invading Germans in 1941, the St. Petersburg (Leningrad) Conservatory and its prep school were evacuated to Tashkent where they stayed until the end of the war in 1945. The music school blossomed under the tutelage of these best Russian musicians and teachers.

The prep school, named after Viktor Uspensky, a music researcher, educator, and composer, became a boarding school in 1955, thus offering talented youth statewide the best musical education in the country. These trained youth then returned to their towns and villages, spreading their knowledge and education. Now its alumni are found around the world. Graduates include two Van Cliburn competition winners, recording artists, famous teachers, composers, and conductors.

Gala entered the music school in 1993 on presidential scholarship to study with Professor Arkadiy Maldeev. She also won a second flute position with Tashkent State Symphony. Her mother, who enjoyed jazz at a time when the Soviet regime looked down upon it, also attended Tashkent. She currently lives in Germany where she maintains a large piano studio and actively performs classical and jazz repertoire.

*"My mother and I often played together," Gala said. "She accompanied me through many competitions and was the biggest source of support then and now. We share a passion for teaching and have similar approaches to many*

*"Give every note your heart!" Gala weighs in with advice for music students, their choices, and their futures.*

*"In our times, if someone is to make music their career path you can be certain they are in that for love of music. And that already is so reassuring. I would say: Don't forget about music. Our world is so competitive, so ambitiously driven that while achieving a goal - the mission is forgotten. Music enriches the soul. "Going far" in music is most importantly growing from within. Life of a musician is interesting and exciting, but the craft is demanding and intricate. Perfect mix of discipline and creativity. Financially, it might not pay off until much, much later, but the reward that music brings makes it all worth it. And I say, give every note your heart!"*

*things. We constantly bounce ideas off each other."*

But she names her grandfather as perhaps the most influential person in her musical journey. She said he was able to recognize her strengths and weaknesses early on, and although he didn't always have the most gentle way of criticizing, he always made excellent points.

Other major influences she pointed to are Professor Arkadiy Malkeev who she studied with in high school and conservatory, and Alisher Ikramutdinov from her middle school years. *"He almost literally whipped me into great technique shape before high school with the scale boot camp, but also inspired me musically. Only now I realize that he also taught me how to fully invest into a lesson, how to ignite the interest in students, how to motivate and encourage."*

She has taken these lessons with her and to heart. She speaks eloquently about the source of her personal inspiration and drive. *"Ultimately both inspiration and drive come with the positive results of my work. When I see students succeed, reach their personal goals and go beyond them - that, of course, is very rewarding. And I always learn from all those experiences, and that makes the work even more gratifying. With my studio expanding into a real music school, I find myself with such a long to-do list that sometimes it feels that it stretches over a decade. But even that is a*





source for motivation. With my school I want to reincarnate the atmosphere I had at my school. Very nurturing, creating a strong sense of community and teamwork, while at the same time very musically involved, combining all the music disciplines to create a well-rounded musician. Continuing on that path, having that vision in mind is a huge motivation."

She also speaks profoundly to the question of career and motherhood. "I try to spend as much time with my kids as I can, but I also work a lot. So, they end up hanging with me at the studio, taking all possible classes. Besides music, there are art and language classes, and also various lectures and clubs. They not only learn, they are starting to volunteer and help teachers with younger kids' classes, developing all sorts of social skills. My kids are truly my friends, they are developing similar interests to mine. So, it feels like not two different categories: family and career, but more like just living life, spending as much time together as we can."

And finally, her experiences with the Avant Flute Choir have added to the breadth of her experience. "Time really flies. I still feel like such a newbie at SJYS as the conductor of the Avant Flute Choir. And since you were asking me about my role models and the influences: You, Teresa, are definitely one of them! I admire you! I always say that. You are such an amazing person, as a teacher, performer, mother, friend – you are totally inspiring to me. It was difficult for me to fill the position of SJYS Flute Choir leader after you.

Just being considered for that position made me feel honored, and having your "blessings" mattered so much to me. It's a blast! It's been two years and I've learned so much and continue learning every rehearsal. For my personal growth it's the most amazing setting, and being able to share the passion for music with the kids in the collaborative environment – it's truly a dream job. I, of course, could not imagine many things that I am fortunate to have now. The flutist community is truly great in the Bay Area and I'm so proud to be a part of it. Ten years ago, though I couldn't foresee the details, but I knew that I was on the right path and I stayed true to my vision. But speaking in general, I really am living the American Dream, having come here with just 50 bucks in my pocket. I just try not to raise my expectations too much and be grateful for opportunities."



**Why the Flute?** by Maya Lenrow

Maya Lenrow is an inspired 9th grader at Prospect High School who plays in the Symphonic Band and is one of Orozco Flute Studios newest pupils. Maya was awarded Middle School Valedictorian and also received the

Science Department Award. She runs cross-country and has played flute for 6 years.

When I was younger, I would see the older kids carrying around cases and music at my after-school care. The music program always intrigued me, and the fact that they got to skip doing homework to go to honor band was an added bonus. Then fourth grade rolled around and we practiced on recorders. Even though I struggled to connect the black dots on the page to fingerings in my head, I knew I wanted to stick with music. When they sent the paper home asking us to choose an instrument, I truthfully didn't recognize half of them. Collaborating with my friends as much as possible, as is the nature of ten year olds, I finally selected the flute. Though I had never connected the name with the long, shiny instrument, my mom had told me that we had one, so out of convenience and curiosity, I chose the flute. Admittedly, I hadn't even seen it before I turned in the paper and in my mind I had pictured something more like a clarinet. But I have never regretted my choice. As soon as I picked up the head joint and blew across the hole, I was hooked. The sound that seemed so hard for the others in my weekly lesson came very easily to me and soon I was in the honor band with fifth graders. I know there are many things in life I can't do and will never be able to do, but I was able to make music.

Now, even though I am far from the best, I want to hold onto that excitement. Playing the flute gives me a feeling that I find hard to describe. Just knowing that I am doing something that I have worked for years to do, knowing I have never quit, gives me a sense of pride. Music feels like a secret language and I have been

permitted into the group. My flute goals are to be able to make each note sound as natural as breathing and to develop a rich tone like those of all the best players. I would like to be able to fully understand the music in front of me not just be able to read it, but to see all the little things that went into writing it and why the composer decided to do it that way. Being more confident in my playing would probably help me feel better about playing full out so I know I need to go back to the basics and make sure my command of the simple things is strong. Another one of my goals is to be able to use difficult technique such as double-tonguing and vibrato and incorporating that into my everyday playing. Of course this is only a start.

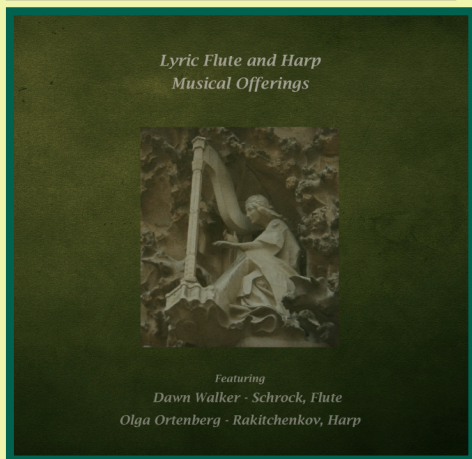
Feeling connected to a community is something that comes with playing the flute. All the events you get invited to and included in make you more excited about practicing every day. Having music to bond over is a great way to make new friends and to feel more comfortable in new experiences. When I have had a frustrating or sad day I can put all of that into the music and afterwards I feel better. In a million different ways music gives me something to look forward to, something to get excited about, and something to focus on when everything else is confusing or hectic. Music makes me feel less alone wherever I go and I want to keep that forever. I am not sure if music will be a part of my career, since I really have no idea what my career will be at all, but I know I want to keep music in my life. Even if I don't get around to my flute every day in college and in my adult life, I know that everything I have learned over the past six years will stay with me. And I know that my flute always will be waiting for me.



## NEW CD RELEASE

### **Dawn Walker - flute**

*Lyric Flute and Harp - Music Offerings*



The CD "Lyric Flute and Harp Musical Offerings" featuring Dawn Walker Schrock and Olga Ortenberg-Rakitchenkov was released in December 2015. It is available on Amazon and CD Baby.

Flutist **Dawn Walker Schrock** is principal flute of the Monterey Symphony and a member of the Carmel Bach Festival Orchestra. She has performed with the San Francisco Opera and Ballet orchestras for more than 20 years. Ms. Walker toured the United States for two years as principal flute with the SF Opera's touring ensemble, the Western Opera Orchestra. She has been a featured soloist with the New Century Chamber Orchestra, the Monterey Symphony and the Carmel Bach Festival Orchestra. She received her Master of Music degree from New England Conservatory with distinction in performance. She studied with Frances Blaisdell, Claude Monteux, John Heiss and attended masterclasses with Julius Baker and Keith Underwood.

Harpist **Olga Ortenberg-Rakitchenkov** has been principal harpist with the San Francisco Opera since 1989. She began playing harp at the age of 11 and was in the class of Mark Rubin at

Gnessin's School for Musically Gifted and Talented. She remained there for 8 years and then in 1968 she studied for five years in the class of Vera Dulova, the world famous harp soloist. Olga attended the Moscow Conservatory and was first prize winner of the International Harp Competition in Switzerland in 1974. She was the winner of the solo harp position in the Orchestra of Bolshoi Opera and Ballet orchestra. She resigned from the position when she emigrated to San Francisco with her husband, violist Sergey Rakitchenkov and daughter Lisa. She lives in Berkeley California with her husband of 40 years, who has been associate principal violist of the SF Opera for many years, and also their singing cat Nipposha.

## NEW CD RELEASE

### **Elena Yarritu**

*Emigrantes flute music from Argentina*



The choice of works and arrangements on this CD revolve around the commissioned work, *Emigrantes*, by Buenos Aires based composer Exequiel Mantega. The concept of *Emigrantes* began, when on a family visit to Israel, I noticed a small photograph dated 1925, sitting on a shelf in the library at the home of my in-laws. All seven of them—two older women, three young ladies, a son and a young child, piqued my curiosity. Who were they? The emotionless faces in sepia, gazing at the camera were both mysterious and beautiful. I learned they were family members—five of whom, including my husband's great grandmother and grandmother, never resurfaced after World War II. When I recounted this story to Exequiel, he immediately produced an eight bar phrase in C minor that became the opening of *El Día Después* (The Day After). This piece captures the feelings and experiences of people who survived the war and were forced to emigrate to other countries. This particular story doesn't only resonate with

European Jews, but with diverse peoples all over the world who have suffered displacement due to the devastation of war. The folk element in the second movement *Litoral* is a peaceful, sweet lullaby reminiscent of what might be heard in a village in Litoral, one of the most northwestern regions of Argentina. The last movement *Celebración*, is a fast paced, energetic dance (milonga) that evokes a festive mood. The other highlight on the CD are the Piazzolla Tango etudes in duo form, also arranged by Exequiel Mantega and performed by myself and Paulina Fain, one of Argentina's foremost tango flutists. The remaining works *Avestruz* for alto and piano, *El Soplete* for flute quartet, are Mantega's own original compositions; Piazzolla's *Concierto para Quinteto* is a formidable representation of Mantega's ability to compose and arrange anything for our favorite ensemble: flute and piano.



ELENA YARRITU: flute/alto flute California native, Elena Yarritu, enjoys an active career as soloist, chamber musician, conductor and teacher. She has earned a Master's degree from Yale University School of Music, a Doctor of Musical Arts degree from Stony Brook University in New York and has worked and studied in Paris. She performs principal flute in the La Jolla Symphony under the direction of Steven Schick and serves as the North American coordinator for Tango Para Músicos, an international tango festival for musicians, held in Buenos Aires and in Portland, Oregon. In the summer of 2015, she joined the distinguished faculty of the IdyllwildARTS Summer Music program in Idyllwild, California. Yarritu has performed solo recitals in The Netherlands, France, Estonia, the Czech Republic, Moldova, in her home state of California and most notably at New York's Carnegie Hall Weill Recital with pianist Hee-Kyung Juhn. Her performance in her debut CD, *Scree* (MSR 1277) with celebrated pianist Gabriel Sanchez has been described as "fearsome and adventurous" by Fanfare Magazine while being "wholesome and jubilantly virtuosic" (American Record Guide). [www.elenayarritu.com](http://www.elenayarritu.com)



# FLUTE ACTIVITIES COMING YOUR WAY

on **January 31st** Tracy Harris, an international Yamaha artist, is doing the Flute Boot Camp at **the Orange Studio!** 10 am to 4 pm, SIGN-UP IS EASY! Write to: OrangeStudio10@gmail.com or join on Facebook under Orange Music Studio -> Events CLASS CONCERT AT 4:30pm (Free – open to public)

MTAC Adult Recital, Sunday, February 7 - in San Jose (contact Teresa for details and to sign up)

VOCE - Sunday, February 14, 2016

U.S. OPEN - February 15-20, 2016

CM TESTING FOR MTAC - Sunday, March 6, 2016

**Saturday, February, 6 at 7pm.** A world premiere performance by Brian Bensing of a flute concerto (flute solo with symphony orchestra) that was written for him and the Cambrian Symphony by Robert Denham. For further information, please visit the website: [www.cambriansymphony.weebly.com](http://www.cambriansymphony.weebly.com) and click on events.

**Flute Recital: "PARIS—> VIENNA—> PRAGUE "** Flutist Robert Stallman in Recital with Dmitriy Cogan, piano and Isabelle Chapuis, flute **Saturday, MARCH 5, 2016 at 8 PM at THE ORANGE STUDIO** 996 Saratoga Avenue, San Jose. Music by Feld, and premieres of "new" works by Bach, Haydn, Ravel, Poulenc and Schubert.

Flute MASTER CLASS: "LETTING THE MUSIC SPEAK" with Flutist Robert Stallman. **Friday, MARCH 11, 2016 from 5–8 PM** at **THE ORANGE STUDIO** 996 Saratoga Ave, San Jose, San Jose. Pianist Miles Graber.

**Flute Recital: "SPRING IS IN THE AIR"** Flutist ROBERT STALLMAN in Recital with Dmitriy Cogan, piano Isabelle Chapuis and Annie Wu, flutes **Sunday, MARCH 13, 2016 at 7:30 PM** at The Home of Paul and Min Yu 1315 Benedict Court, Pleasanton, CA. Music by Ravel, Debussy, Allain, Kuhlau and Feld.

The SFYO will host and perform in the Bay Area Youth Orchestra Festival at Davies Symphony Hall on January 17, 2016 at Davies Symphony Hall, along with four other Bay Area Youth Orchestras. They will performs *Peter and the Wolf* on **March 20 and May 15, 2016** and Mozart's Sinfonia concertante in E-flat major for Violin, Viola, and Orchestra in the final concert on **May 15, 2016**.

The San Jose Youth Chamber Orchestra Concerts at Le Petit Trianon Theater 72 North Fifth Street, San Jose

**Monday, March 21, 2016 at 7PM** - String Orchestra and Master Flute Ensemble

**Monday, May 23, 2016 at 7PM** - Final concert of the season.

San Jose Youth Symphony January **24th** Concert Winds, Percussion & Harp Ensembles' First Concert (Valley Christian High School) **2 pm**

**January 30th** Chamber Orchestra's First Concert (Santa Clara University's Recital Hall) **8 pm**

**March 13th** Concert Orchestra and the Avancé & Avant Flute Choirs' SpringConcert (Los Gatos United Methodist Church) **5 pm**

**March 24th** Philharmonic Orchestra's SpringConcert (California Theatre) **8 pm**

**March 25th** Intermezzo & Prelude Strings Ensembles' Spring Concert (Le Petit Trianon) **7 pm**

Registration is officially open for "The Complete 21st Century Flutist" at CSU Summer Arts.

This two week class takes place at California State University, Monterey Bay, **June 27 - July 10, 2016**.

Guest artists include, in alphabetical order: John Barcellona, Ian Clarke, Robert Dick, Ali Ryerson, Rena Urso-Trapani, and Carol Wincenc as well as two collaborative Los Angeles based pianists, Wendy Caldwell and Bryan Pezzone. In addition to master classes focusing on traditional repertoire with Ms. Wincenc, students will also learn and refine their extended techniques with Mr. Dick and Mr. Clarke; learn jazz style and improvisation with Ms. Ryerson; Baroque style and interpretation on modern flute and traverso with Dr. Barcellona; the complete Body Mapping course "What Every Flutist Needs to Know About the Body" with Ms. Urso-Trapani; as well as cadenza writing, orchestral excerpts, chamber music, and more! The final student culmination performance will include selected student soloists, as well as a jazz flute big band, led by Ms. Ryerson and joined by her bassist and drummer colleagues, John Wiitala and Akira Tana.

For more information, including tuition and housing costs, please visit the CSU Summer Arts website at:

<http://blogs.calstate.edu/summerarts/courses/the-complete-21st-century-flutist/>

**July 7 - 9, 2016** Flutes by the Sea in Half Moon Bay, California with Julien Beaudiment, Viviana Guzman, Fluterscooter and Alice K. Dade



Robert Stallman Master Class in October 2015 at The Orange Studio



December 4th Christmas Concert with Master Flute Ensemble and SJ Metropolitan Band Flutes

996 Saratoga Ave  
San Jose 95129  
(408) 415-3481  
[www.tracyharrisflute.net](http://www.tracyharrisflute.net)

Orange Music Studio is proud to present

**Tracy Harris'**

**Flute Boot Camp 2016**

**Sunday, January 31, 10 am to 4 pm**

CLASS CONCERT AT 4:30pm (Free – open to public)

**\$40**

**+\$27 (manual fee)**

Tracy Harris is a flutist, Flute Solo Camerata Director, Author of the New Music Master Flute Guide, and a Flute Solo Camerata Member.

[www.TracyHarrisFlute.com](http://www.TracyHarrisFlute.com)



# ***Congratulations to these students and their teachers!***

**Teachers! If you or your students have wonderful accomplishments you'd like to acknowledge in the SF Bay Area Flute Magazine, please contact Teresa Orozco so we can all celebrate the good news!**

**Isabelle Chapuis-Starr**, teacher/mentor and principal flute of Opera San Jose celebrates her students:

**Lucy Kim**: Southwest Division Winner and Contestant in the National Finals MTNA Senior Woodwind Competition, winner. As the representative of Southwest Division, She will advance to the National Finals (Texas, April 2016) to compete with the winners of the seven divisions for prizes and the National Winner position. <http://www.mtna.org/programs/competitions/senior-performance-competitions/>

**Lucy Kim**: Mondavi National Young Artists Competition, Finalist. The Final Round will be held at the Robert and Margrit Mondavi Center for the Performing Arts in UC Davis for prizes and performance opportunities for young classical musicians. <http://www.mondaviarts.org/youngartists/>

**Erica Nagasse**: The American Protégé, winner

---

**Kris Palmer, teacher/mentor** and Founder, Lead Artist at Black Cedar and Director, Flute Program at Dominican School of Music. Celebrates her student:

**Velvia Lau**, All State Honor Band. Senior Recital. Sunday February 14th at 7PM, Dominican School of Music Recital Hall, 43326 Mission Boulevard in Fremont, 94539

Flute Students of Kris Palmer in recital, Sunday February 14th at 3PM, DSM Recital Hall, same address: <http://krispalmer.com/nqqeJnLAMs.html>

---

**Ursi Frej**, teacher/mentor in Monterey County Celebrates her student:

**Olive De Luca**, All State Honor Band



***Be A Part of Something Great!***

**General Audition Dates for 2016-2017 Season:**

Thurs & Fri (4-9 pm): April 7, 8, 14 & 15, 2016

Saturdays (all day): April 9 & 16, 2016

Wednesday (6-9 pm), April 20, 2016 (Percussion)

**All levels of school-age musicians are welcome!**

**Marching band musicians are welcome to join after marching band season.**

**DEADLINE: MARCH 31, 2016**

**Apply online at [SJYS.ORG](http://SJYS.ORG)**

- Camps, Concerts
- Masterclasses
- International Tour



**SAN JOSE YOUTH SYMPHONY**

SJYS is a 501(c)(3) non-profit organization that has limited scholarships and financial aid offerings available based on a showing of need



# RESOURCES

## About Master Classes

[https://en.wikipedia.org/wiki/Master\\_class](https://en.wikipedia.org/wiki/Master_class)

## Orozco Flute Studios

[www.ozcoflutestudios.com](http://www.ozcoflutestudios.com)

## National Flute Association

[www.nfaonline.org](http://www.nfaonline.org)

## Flute World

[www.fluteworld.com](http://www.fluteworld.com)

## Monterey Symphony Orchestra

<http://www.montereysymphony.org/>

## San Jose Youth Chamber Orchestra

<http://www.sjco.org/SJCO/youth.html>

## San Jose Youth Symphony

<http://sjys.org/>

## El Camino Youth Symphony

<http://www.ecys.org/>

## California Youth Symphony

<http://www.cys.org/>

## Bill Plake Music

<http://billplakemusic.org/>

## The Flute View

<https://www.facebook.com/TheFluteView/>

Latin American soloist, orchestral flutist and recording artist Teresa Orozco, founder of *Ovation Music Productions*, performs with Monterey Symphony, New Music Works, SJ Chamber, Carmel Bach among other SF Bay Area ensembles and the Latin American duo *Kumbambe*. In 2013 she performed a world premiere composed for her by composer Kerry Lewis. The *SF Classical Voice* wrote, "... as soloist she darted in and out among other instruments with a great deal of pinpoint virtuosity and was intriguing to listen to. Of her performance with the Monterey Chamber Players in November of 2014, Lyn Bronson of the *Peninsula Review* had this to say, " Flutist Teresa Orozco was dazzling on this occasion, especially in her playing of her fabulous solo flute aria against pizzicato string accompaniment in the Adagio movement of the Mozart."



A quintessential communicator, educator and mentor, she has her own private studio, [www.ozcoflutestudios.com](http://www.ozcoflutestudios.com), coaching some of the most dedicated flutist in the Bay Area. Teresa teaches at Harker Schools, Valley Christian Schools and is conductor of the *Master Flute Choir* for the SJ Youth Chamber Orchestra. She is a proud mother of her talented children, Nicole-26, Danielle-21 and Anthony-16 all of which play and perform regularly in various ensembles as well as compose and perform their own original works, often times for the local retirement communities.

In 2013 the National League of American Pen Women presented her with a certificate in recognition of her achievements.

## Top 10 Skills Children Learn from The Arts

1. Creativity
2. Confidence
3. Problem Solving
4. Perseverance
5. Focus
6. Non-Verbal Communication
7. Receiving Constructive Feedback
8. Collaboration
9. Dedication
10. Accountability

Your  
logo/picture  
here

Call (831) 585-3000



Ken Hawkins is a flutist and Bay Area Representative for Weissman Music, a company that for over 40 years, has provided fine flutes for beginners, intermediates and up to the highest level professional performer. We carry Haynes, Powell, Muramatsu, Burkart, Miyazawa, Sankyo, Weissman-Mckenna, Altus, and a host of others, including flutes and piccolos in precious metals and wood. We have a

fine selection of used and vintage instruments. If we can't help you find your dream flute, it is only because it hasn't been made yet. Take advantage of our unique shop at home option where we bring our store to you. For appointments call Ken at 707-450-7454 or Email [ken@jbwflutes.com](mailto:ken@jbwflutes.com) visit our website at [jbwflutes.com](http://jbwflutes.com)

Voice and Guitar Lessons  
with  
Orlando Castro  
(831) 585-3000