

# PORTERFLUTE POD

S. 5 Ep 3

## FRIENDCAST:

### FUNNY FLUTIST ALICE DADE

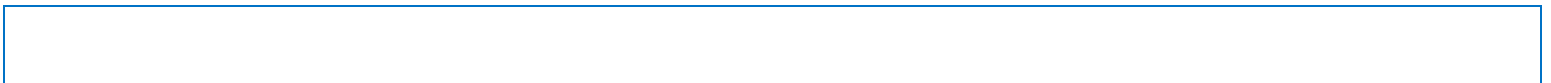
Welcome to PorterFlute Pod! Happy December - It's Episode 3 in our fifth season.

OK- If you know me you know that I like to tell and laugh at bad jokes, otherwise known as Dad jokes. Like this holiday joke – Where do little trees go to learn to be Christmas trees? Elemen-TREE School!

So - take that for what you will. So today I'm bringing on one particular Funny Girl who really knows how to tell a joke– an open mic night kind of joke! She loves sharing up a great comedy routine. I want you to meet a really cool musician, flutist Alice Dade. Dr. Alice K Dade and I share the middle initial of K AND the fact that we both play the flute and graduated from the Juilliard School in NYC. She also dabbles in, you guessed it, comedy!

With us in the Pod steering the ship is Justine Sedky and Alan J. Tomasetti. I went to the vault of my recordings and found some funny pieces by Uwe Korn spelled KORN. This the Jazz Czardas played with Liz Ames at the piano and it's from my 2018 play "Responding out of the cool" and available on my Anatomy of Sound YouTube playlist if you're interested in seeing it live. Other works featured from the play in the podcast are his Chopin Waltz and his version of Bach's Badinerie.

*Welcome to PorterFlute Pod! I'm so happy you're here.*



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## INTRO: Alice Dade BIO

Alice K. Dade enjoys a career of great variety including concerto and chamber music appearances, recording projects, television appearances, and guest principal performances as a member in the sections of the Swedish Radio Symphony Orchestra, Bergen Philharmonic, and Seoul Philharmonic, as well as St. Louis Symphony, Moscow Chamber Orchestra, New York Philharmonic, Los Angeles Philharmonic, and Detroit Symphony Orchestra.

Her first solo album, *Living Music*, was released in February 2018 on Naxos.

Ms. Dade is a guest star of a new PBS series called *Now Hear This*. Scott Yoo, Ms. Dade's husband and host of the show, travels the world chasing the secret histories of our greatest musical works and their composers while discovering connections to today's music, art, and culture.

Associate Professor Alice Dade joined the faculty at the University of Missouri School of Music in 2011 and has presented masterclasses at many universities and music festivals around the world. A columnist of Chicago Flute Club's quarterly *Pipeline Newsletter* since 2010, Ms. Dade has also been published in *Flute Talk Magazine*, *The Instrumentalist*, and *The Flute View*.

Alice left her childhood home at the age of fifteen to attend Interlochen Arts Academy. Upon graduation, she attended The Juilliard School for undergraduate and graduate studies. Alice is a Powell and plays a handmade 14K Powell Flute with a platinum headjoint.

AP: Alice Dade. Welcome to Porter, Flute, Pod,

AD: Amy K.Porter! Thanks for having me!

AP: Oh, it's so much fun that we share a middle initial K.

AD: We do we do That's mine.

AP; Yes, We also are alums of the Juilliard school.

AD: We are. Yep,

AP: And you and I met in 2017, and we became fast friends, thank you to Viviana. Guzman.

AD: true that's true. Thank you Viviana.

you are just so fascinating to me.I find your I find your life so fascinating and I wanted to have you on to shed some light on your life. If that's okay with you

AD: Sure let's let's shed let's shed.

AP: So you are, first of all, a professor of flute for 11 years at Missouri. You call it missou?

AD:We call it MIZZOU. Yes, University of Missouri in Columbia.

AP: Okay, and you've been there and long enough to establish a stellar reputation as a teacher mentor all around amazing person, and that's your home base with your husband violinist.

And now, Producer Scott Yoo,

AD: Scott Yoo.

AP: Spelled Y-O-O. And so I want to touch on your teaching and your Chamber Music Series, and Scott, and PBS and all that. So. But first of all, okay, so your studio, how many students do you teach? and what is kind of the the dynamic of someone in Missouri who I want to play the flute And is there more out there?

AD: So- I gotta say, my students, I'm sure you feel the same way, my students make the job. they're just the best I learned from them every day. I've got 16 students this year. last year I had 18 that's around where I keep it. I would say, you know all of my students are completely different. I have a lot of students from Missouri, some of whom are education majors. Some are performance majors; some are BA in music and then they're double majoring in biochemistry. So what I really like about the studio is the variety. I've got a student from California. I've got a student from Columbia Medallin, I've got students from New Hampshire, Colorado. I've had students from Iran I mean all walks of life, and what we all have in common is that we want to do something in music, whether it's performance. Or administration or teaching ,being a band director, orchestra, conductor. Lots of things. Composer... but the general feeling is just that of support. We talk about that a lot in studio is that you know there's just not room for for competition. That this world is so small yet it's so competitive there aren't many positions. Why can compete with your colleagues at school?

I mean going back to to Juilliard when I was a student. there. Those are all my friends, the flutes we would go to Korea Town in New York every weekend eat Korean food, and then go back to someone's apartment and play excerpts for each other. HAHA! It was like the dream, so it might. they just help each other. They listen to each other. they make great comments and suggestions and studio class. They're doing competitions and they're they're doing all sorts of things. It's it's great I don't know I could talk about my students this whole podcast.

They're y favorite.

AP: I dedicate at least 2 episodes a series to my studio

AD: Yeah, they're just I don't know. And also it's a difference in time. periods I mean when I was a student it felt very like, Okay, you've got like three choices of what you can do choose one.

And now students are making their own roads, and eventually I think my generation made their own roads. I mean I went to school with like Nathalie Joachim who is doing incredible, incredible things.

Alex Sopf who has toured with Paul Simon so there's there's just there are more options in that. You can make it happen yourself. so. But yeah that's my students They're they're awesome. They're really inspired people.

AP: Don't forget Ryan Koesterer. I dedicated the very first PorterFlute flute podcast to him because he had just been deployed to the front lines of the pandemic.

AD: Ryan is such a special guy and his his wife Gina. They were both my students and Ryan he and his stepdad built their house together. I mean he's a really just like incredible guy with this work ethic, that's just amazing. I mean every week he would just do whatever I asked him to do. What a great guy :And now he's in an arm APSy band and the 5 and drum core

it's just amazing

AP: with another Michigan alum. So that's great let's keep going into that fife and drum core. I love that they love that they make quite a career out of it.

AD: Yeah, I mean I think that I try to prepare my students for anything, because, I don't know if you experienced this but at the very beginning of you know, just when you're out of school, you

may have opportunities that are nothing like you've ever wanted to do like I helped write a music theory book. I never wanted to do that. It ended up being a really interesting experience. I was teaching 5-year olds how to make a sound on a head joint, as in Fifty 5-year olds would come into this Suzuki school, and I would make sure that in groups of 10 each one could make a sound. That was my Saturday, but I just said yes, I just took any opportunity.

I could, thinking, Okay, this will be experience. And it ended up being a good experience.

So I try to help my students learn to write articles, I help them understand how you get yourself out there. How do you find these opportunities? And a lot of it is just people skills making sure that you feel comfortable talking to someone you've never met, and you know, making conversation, cause sometimes it can be daunting like talking to someone who could be your employer. How do you make conversation with someone like that? You just remember their people and talk so we'll have mock interviews. Mock auditions, of course, but I just try to get them ready for anything, you know. I mean, It's great if you want to play in an orchestra that's fantastic. But what else could you see yourself doing just in case another opportunity arises?

And ,is there any you know, maybe part time job that you'd be interested in doing that could be fulfilling, and leave you with enough energy to do all the work you have to do in flute.

At the end of the day. So I don't know if I am answers your question.

But I try to help them. Just understand that at first things are not going to look the way that you've dreamt. But sometimes what you've dreamt is great but what you haven't even thought about could be even better. I Don't know that's been my experience i've done a lot of stuff I never thought I would do so, and I love it. It's great it's a lot of surprises,

AP: And you too, from experience. That's a big job. it's a big job alicie to guide people. So congratulations you're doing a great job

AD: Well, Well, I think that's what teaching is all about right? I mean also you know, if things had come easily to me I don't know if I'd be able to teach as well. I'm really good at failure Amy and and I've actually thought about writing a book about the upsides to failure. I really appreciate it like... I just, I don't know...

AP: Sounds good. We'll look forward to that.

AD: It would be a really funny book.

AP: Okay, I'll write that down

AD: Okay, sounds good.

I'll take a **commercial break** here to remind you that The Anatomy of Sound workshop you know, and love has found a new home online! It's called AOS-wellness and we are here for you as a faculty to provide resources and products for arts educators and performing artists. Join for 6-months or 1 year and get our 5 changing channels every month plus the back content from previous months. Those channels are Wisdom, Movement, Meditation, Breathing and Practice. So after the show you can go to [PorterFlute.com/AOS](http://PorterFlute.com/AOS) and learn more. You can opt in for our 7-day trial and get access to my popular Focus Sheet along with all of the wisdom we're bringing to you from our amazing faculty – only here at [AOS-Wellness.com](http://AOS-Wellness.com)

Let me take one more opportunity to introduce you to AOS Wellness where you can do a 34 minute yoga class or several different meditations, all for free. You can see more of our content at AOS-Wellness and if you're on our PorterFLute website, it's /AOS. Check us out for memberships and products that help the performing artist and arts educators.

AP: So let's talk about chamber music and why that's so important to you. You love chamber music.

AD: I that's something that So I studied with Carol Wincenc for undergraduate, weird, and she had a class. Every Wednesday, or at least there the concert was called Wednesdays at one.

AP: I remember Wednesday one o clocks. I played in them

AD: yep, and I mean there's just so much good literature for flute and strings and woodwind quintet and flute and harp, and I mean the list goes on and I love that it can get really personable, and I especially like when there's interaction. with the audience, and you can speak a little bit to help them understand what they're about to hear, or what they just heard. So yeah, I just i've kind of fell into chamber music. But I just love it. In fact, next week I'm playing Mozart flute quartet, and D. Major in Jacksonville, Florida. And then a couple of weeks after, Scott and I are having a home concert in our house through a local chamber series called Odyssey Chamber series in Columbia, Missouri and I'm playing with a cellist named Bion Tsang

We're playing Villa Lobos the *Jet Whistle* which actually there's a video of me playing that with Bion in 2015 on. Youtube. and it was the first piece I performed on my pal 14 K.Powell Flute, so

AP: Wow

AD: I had it for 3 weeks, hey? But I love love the *Jet Whistle* it's a great it's a great piece to perform.

AP: You have to start somewhere. So, I want to segue that into meeting you know, your great love. There's this chamber music series that you have. Tell me about that.



AD: Okay. So I met my husband, Scott. When I was a grad student at Juilliard in 2003, and at the time he had an orchestra in New York called Metamorphoen, and he needed a flutist for Brandenburg 4. So, I performed Brandenburg 4 for with him, and we became friends. He's just a really charismatic funny intelligent guy and we kept in touch, because after alright New York, I went to Miami for New World Symphony, and he came and conducted New World Symphony. I would see him there. And then I moved to Sweden from 3 years, and Scott was conducting in w near Copenhagen or many years. So we would be on Facebook chat at the same time, and I was giving him like love advice and we were just talking, but he hired me in 2008 to perform at his festival in California. It's called Festival Mosaic and what a great festival, I mean some of my my favorite people perform there like Steve Copes from St. Paul chamber, he's the countermaster there and anyway, just many, many musician friends. And it's it's special because there's a series called Notable Encounters. And it's not a lecture, it's more of an insight to the music. So then Scott will write a script for each musician, and in the script he's explaining either you know how the the music was built, or what kind of music the composer was inspired by to write that music, and I mean he uses sometimes like the beach boys, to explain what ABAB form is – it's really funny and interesting, and he goes off scrip ta little bit and that's where the humor is and it's just very natural. And that's where this series NOW HERE THIS, which is a PBS series about the first series about classical music on prime time in over 50 years.

AP: Well, you are just leading me forward in my podcast I cannot wait to talk about this PBS series, so not to slight Festival Mosaic. but i'm so amazed that this led to him writing out the scripts. So I have questions. So, can you speak about NOW HEAR THIS and the the process of creation first of all and then we'll we'll get into you, and behind the scenes. and how he involved you and all that. But start with the beginning - did it start at Festival Mosaic and he

said, 'Hey, I could do this. I could shop this?' Because I was watching PBS when I was a kid. *Great Performance* Leonard Bernstein, Mahler, New York Philharmonic right?

Remember all that, - you wouldn't but I would I that's legendary right?

AD: Legendary

AP: So tell me what happened?

AD: So Scott came up with the idea of explaining chamber, music, and music in general in this way at Festival Mosaic, and he thought throughout it: You know, this will make a great television series. We need something that is like Bernstein, but going on now something maybe more modern than just something new. And maybe with travel or something so kind of like Anthony Bourdain. But instead of cooking It's about music. So Scott - actually with with our friend Bion Tsang this cellist, so Scott did a notable encounter at Ut Austin with Bion and we also performed a concert the next day So it's kind of like a progressive dinner in a way each day.

It's it's more playing but it starts out with more explanation and musical examples.

And after the concert this very tall man came up to Scott, and he said, 'You know I really I really enjoyed the concert, but what I especially enjoyed was yesterday in the day before.', and Scott said 'oh, well, thank you very much', and he said, 'Well, my name is Harry Lynch and I'm a director for PBS, and I think we should do a show together.' And Scott was just kind of like, 'Yeah, right? Oh, like who are you, whatever.' He he didn't think much of it but then 2 weeks later he heard from Harry Lynch. Called Scott and said, 'Okay, let's start making your show', and at first it was gonna be A Notable Encounter that was just filmed in like a black box theater, so that it would just be, you know, on TV so more people could see it, and he said 'you know but i'm warning you that this won't be seen much. I mean it will be downloadable. but it won't be shown prime time, or I mean, that's impossible to do that?'

And Scott said, 'Okay, what if I said I wanted to do more than that?' And Harry said, 'Well, I mean I guess we could', and then they came up with this concept of It's a travel show with a little bit of mystery, and it's about classical music. Like Anthony Bourdain.'

And Harry said, 'Okay, let's make the first episode.' So, they went to Italy with 2 camera people, a sound engineer, and Harry at the time, was directing and producing at the same time. Eventually a producer would come along as well, and they traveled all around Italy just talking about Vivaldi *Four Seasons* that's the first episode,

AP: Yes, I know it well, because I bugged you, for it.

AD: Yes, You did bug me for it. but It's crazy how it happened, because it felt like it just fell into Scott's lap. But I always felt like you know, this is Scott's you know Scott's a conductor a violinist. He does many things, but he I feel that he's such a great communicator, and that's what classical music needs. We need a communicator so that we can find more audience and and help people understand why musicians who have studied this music love it so much.

So. yeah. And now they're on their fifth season. We just finished filming an episode about Piazzola and Argentina. So all of that will premiere in the spring.

AP: Okay, So back up - he writes the scripts. and then

AD: There's no real script.

AP What?

AD: Oh, what yeah, there's no script

AP: What???

AD: It's considered a docu series. So that there's a storyline, a basic storyline but which Harry Lynch comes up with Harry Lynch is amazing because he is not really a musician. He plays the guitar. he actually just built his own guitar, and he went to this class in Spain. Really interesting, but he knows so much about classical music. He just loves it, and he finds stories and writes the basic, you know, beginning, middle end of the episode. And then each scene he just gives us a directive of 'Okay. We want you to get the guest to come to this conclusion in this scene and go', and then Scott gets the the guest to get to that point, or sometimes the guest is given the directive, and the guess is trying to get Scott and I to say something.

AP: So this is always with an expert and he's a host with an expert on Vivaldi or Handel, or whoever. You've done - Amy Beach. So then, the expert they're not even given a list of questions, I mean, even I gave you a list of questions the night before. Don't you give your guests a list of questions Alice?

AD: The thing is we're not actors and neither is the expert. So we discovered in I mean, you know what do they say on on social media like i'm gonna spill the tea a little bit on episode, 2. So Episode 2 is about JS Bach and Harry wanted Scott and I to have a an actual surprise of of seeing this crypt that is, below a church in Köthen, where where Bach was part of his career, and I mean that surprise that you see in the episode is real like Scott and I had no idea we were gonna see a crypt that day.

AP: I get it. But there are some episodes you had to dress up. What was that? You were in costume

AD: Yeah, that was at the end of Bach, I guess in the beginning too – we wore costumes that were pretty much correct to Bach's time so that we could learn the dances of Bach

AP: I remember that

AD: Actually the the costume that Scott wore, Dustin Hoffman wore in the the film *Perfume*. I I thought that was kind of cool

AP: Trivia.

AD: Remember that VH1 bubble there would be a music video, and then a bubble of a fact? So it's it's just a real experience, and in a couple of episodes we've stayed in one place like during the pandemic we filmed the Beethoven episode where actually I don't play in that episode i'm just the producer of the recording they're making. and because we're we want one place, near Tanglewood. It was just more comfortable, because normally we would be moving, traveling every day, and sometimes more than once a day. So, we had someone in wardrobe, someone in makeup, especially because there were 2 actors in that episode. We needed someone in makeup for sure and wardrobe. But yeah, the the smaller the crew the better just because you're you're getting, hopping

into a van, and driving sometimes in the middle of nowhere to see a harpsichord or a or a violin or something and you know it'd be difficult for 30 people.

AP: So I just remember so many scenes from some of these episodes, for instance, when he saw a very old, old old violin, and he was given it to play yeah, that was very moving.

AD: That was that the Stratavarius from the first episode?

AP: Yeah, yeah,

AD: Well, can you cause we have something similar in the flute world. can you imagine, like if Scott asked me to hold a Strad borrowing It's scary?

Yeah, I mean there's so much history in that that piece of wood, and if anything were to happen to it, I just can't even think about it.

AP: Well, what a great service you're doing for everyone it's on PBS. It's called NOW HERE THIS with Scott Yoo and behind the scenes with Alice Dade. It's so exciting and we're on season 5, right, we're

AD: season.5 is being filmed now, So anyway, season 4 is coming out. Spring.

Yeah,

AP: exciting.

AD: Yeah.

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Okay. Okay, So let's talk about Okay, So let's talk about humor. How important of a hobby is humor to you, Professor?

AD: So. okay. I have always loved humor. When I was a student in New York I did some, you know, open mic nights and things like that. And I just love making people laugh, and I need humor to get through. I mean, you know, everyone in life overcome some kind of adversity, and for me, humor is the way to go over it or to get past it. Cause you can't

take yourself too seriously you know, you gotta be able to laugh at yourself. And When I got the job at University of Missouri I thought about, you know, what about this humor thing? And at the time I just saw all of the obstacles in front of actually being able to do it because I don't necessarily want to do ...there is an open mic night in Columbia, Missouri. But I don't necessarily want to I don't necessarily want my students to see me do an open mic night. I don't know why it's just it's too...It's kind of like when students come to your recital - that I mean that's the toughest audience because you've told them everything you're thinking so they know what you're thinking when you walk out on stage and for them to see me doing something completely different - I don't know ...So I didn't do it for a long time, and then when I got tenure at the university I thought, you know I'm gonna I'm gonna go back to doing this. So I took a class on it's at Second City you can take class online. It's just about stand up comedy. Every week you have to post a 5 min set of your comedy from an open mic night, and it has to be presented in a different way. So one week I was in character the entire time. Another week it was more of the Seinfeld presentation, so that it was just like you noticed something in everyday life. And you comment on how funny it is, and from your perspective. So that first week, when the class started I happened to be in Las Vegas on vacation. So, I did stand up in Las Vegas at this this club, and actually, the comedians in Las Vegas are incredible. Like the open mic night there was insane.

AP: I bet

AD: Oh, they're so good, I mean that if you ever want to become a stand up comedian, just go to last day I mean there's so many open mic nights. And then I found that actually there's a different open mic night every day of the week in St.Louis, which is 2 hours away from me. So I was driving 2 h to get to an open mic night and driving home, and I thought, Well, this is good.

I won't know anyone at the open mic nights. No, one open mic night I did a set. Luckily it went. okay. No tomatoes were thrown, and afterwards the librarian from the St. Louis Symphony came up to me and said, 'Hey, Alice,

AP: I know you. I know you

AD: You Do stand up?' I was like 'I don't know who you are' but it was really funny. So I'm not doing it as often. Now, I did it a little bit over the pandemic. But I gotta say, stand up or like open mic night on facetime is not the same as just like in person with people you know commenting back and forth. But i've written an article it was a couple of years back, in Flute Talk comparing comedy to playing the flute, because I think that's really interesting.

But I think hobbies in general are important. Whether it's comedy, or building miniatures or whatever, because it really makes you game perspective on what you're doing in the flute world, because you know, we're working on such minutia and when I was doing comedy. I mean I was a novice so to start all over again. it's refreshing. Yes, frustrating at the same time. But what about you?

And me. Do you have hobbies? My businesses.

11:47:18 But okay, and did you experience something similar where it

I started all over again in business school in July of 2020

AP: No, I didn't physically go or and I don't have a degree. But the University of Michigan innovation partners found me and said, 'We will be meeting every Wednesday,' and I was like 'for how long?' And they said, 'Hmm! forever, or the foreseeable future.' They picked me up and made me into a brand I kid you not I'm having so much fun. I I did a National Science Foundation customer discovery 3 month course with Laura Dwyer. So we know all that I'm in mentorship every week .I have worked with the small business Development Council of Michigan from the State of Michigan. Those people are tough, and they have vocabulary like I've gotten into it on another. Podcast but wow! business is so much fun that I think by the time I retire as a flute, Professor I can start over well. I can

continue completely teaching on my own and playing concerts and then really rocking the business right?

AD: WOW I didn't know this! This is so cool!

AP: I have 3 Lics I have we'll start from Macro, which is porter productions, which is everything else outside the University of Michigan. So my solo career my recording Right then I have you. You dial it down to anatomy and sound Llc. Which is my education, my curriculum. and then I have VoiceBox 3-D, which produces a threed long web cage simulator, called my breathing buddy.

AD: I am so excited about that

AP: I am I had I had to have 3 LLC. So that's reallyit. I know some people make their life doing this.And so my mentors have done this 7 times over and sold their companies. So I mentored by the best and they see something in me that I never did kind of don't, but i'm having fun, so I think it's I think it's important to take your whole life and put it into what works for you don't try to fit into anybody's mold. I guess that's our lesson here, Alice right everyone listening.

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AP: I wanna touch on how things between flute players are much more family-oriented than we would ever know. We're a family we're colleagues we have to get along, and you and I only met in 2017. You would have th - ought we'd known each other our whole lives. Can you speak to why flute players in general the commonwealth of flutists - should smile and hug and get along, and not feel any kind of comparing to careers or talent levels, or you know = because everybody's path is different. But you speak to it Alice.

AD: So, here's my thought on competition. Without competition. I mean, you need a little bit of that. At least I do, because I need outside accountability too to to accomplish something. i'm actually in my core very lazy so I need out that accountability like for example. If I say, i'm gonna start going to the Gym. I can't do it on my own I need a friend



who will say, 'Hey, let's go to the Gym. Meet me at 2.' I will be there because it's for the friend.

It's not all about me, if it's all about me it's boring. So, I like to try and be a better player just sticking with flute, because I want my voice to be very specific. The piece of music, or what i'm really trying to say I wanted to be exactly how I wanna say so that's my outside accountability is just listening to myself over and over again, reporting myself every day. Is everyone in my studio and everyone studio hearing this? Recording myself every day and realizing i'm not saying what I actually intend to say 'Here, let's fix that Why don't allow it to turn into i'm better than this person?

Do you know what I mean? because then it becomes ugly.

AP:Oh, yes, or you're counting someone else's trophies, or someone else's paycheck don't count someone else's money. People don't look at how many flutes they have and determine that. Yeah, I won't even go there

.

AD: Jealousy is a nasty feeling Okay, however, it can also be sign of what you actually want. So, instead of allowing yourself to fester and jealousy acknowledge the fact that I want that.

How can I make that happen for myself? It's not it's actually, never about other people. It's about what you want what your path is and maybe the sounds lame, but I mean, why turn it into something about what someone else has that you don't? Because then you could lose a friend. It can take away from their accomplishment, and they deserve to feel good about their accomplishment. So just check in with yourself is what I would say. We need each other because we do is so competitive because, like I said, there aren't many positions, but also to make your own position. Like we've been talking about that's a lot of work and we need support.

AP: And yes, it's lonely,

AD: It's lonely and I mean I feel bad for pianists, you know. They they, they practice alone, and they play they're able i'm jealous because they get to play concerts completely alone. That would be great. But, on the other hand, you know I I love collaborating. Where would I be with people? So keep your friends and look to them for inspiration. If they give you backs a feeling that does not feel good. Step away from that person. You don't need that but just spread love.

I mean it's I just inspiration like when I When I was 15 I went to interlochen for high school, and I mean I was in the back of the band. I was really, you know I was from Kentucky. I I just didn't know much in fact honestly Amy, I didn't really know what 4/4 was my rhythm was so bad. At 15

AP: we start somewhere.

AD: You gotta start somewhere and I kind of remember thinking, Wow, everyone is so much better than me I'm so behind. But there was a moment where it kind of realized, All right. I have a choice. Either they can be like my competition, which felt dumb, even saying that cause I knew I was really behind. Rr I can look for them for help. And I remember playing for my friend, Carl Butler. He was principal in orchestra. I was like eighth in band, and he helped me and he was such a nice person, and now he's this fabulous lawyer in Indiana. But he he still plays really really well. he's just a fantastic flute player

AP: A wesome. You were eighth chair, and he's a lawyer sorry but I lawyer because he's he was a great flutist.

AD: That's right.

AP: I have I have an alum who's a great lawyer, because she was a great flutist, and she still is.

That's why a degree in music is so great you know it's like a vehicle you're just learning how to be driven, committed intentional in something else. And you can apply that to all areas of life

I love it it's so good.

AP: That's right I'm glad you brought up that green monster of jealousy.

AP: It's something we've all felt at all stages in all ages of our life, and if we can use it to and recognize it as something toxic, and turned it into something like a vitamin pill or something it could lead to better energy.

AD: I love when I feel a twinge of jealousy, because I realize it helps me understand what I want. Sometimes. I'm not sure what I want next and then, AH that's what I want.

AP: Okay, let's think about that. what could I do

AD:, you have a dream

AP there you go,

AD: You know I I have to. I gotta have that. I mean I have dreams that i'm not sure i'll ever achieve. But I love having them.

AP: okay, So let's name like a dream i'll i'll name mine first.

Grammy. is yours, Grammy?

AD: No

AP: Okay, what's yours? Come on tell our audience what your big dream is. Come on! Pie in the sky alright. We're not gonna laugh

AD: I wanna write a book, and I want I wanna go on a book tour

AP: Okay, i'm already going to help read the book.

AD: The book is about overcoming adversity and just like We were talking about It's only a vehicle. 38 It's about classical music, but it's not only for classical musicians. It's a story of how you i've overcome adversity trying to achieve goals. But it'd be funny, and and I don't know I just. It's this idea that's been going on in my head for a long time. I know that this really excites me and yet. embarrasses me because I can't believe I just told you that.

AP: So you know that gym accountability friend that you asked for? Okay, I can be the book accountability friend, i'm gonna make sure you write this book.

AD: Okay,

AP: sounds good?

AD: That sounds good. I think it needs to have some kind of video component. I'm fine. I love producing things – I make movies.

AD: you do make movies

AP:I do - I love movie making movies. I don't really watch them.

AD: But is grammy? That is your ultimate?

AP: Pretty much. The the acknowledgement from your peers of being in that 1% is quite astonishing, and I love making records. I love being in the recording studio, and having to nail everything the same way 3 times in a row, or even less. And then I love the process. I love filming. I love, you know the podcast, here is such a joy for me because I get to just say what I want and have all my friends here, and no one has to come If they

don't want to. You see it's like that private base. That I have just for my creativity. So yeah, I think, Grammy.

AP: And then I would stop and say I'm already doing everything I I wanna do pie in the sky. It's already here

AD: That's great yeah that's really great,

AP: are you getting there? Are you getting there with your You know. you know you reach a certain age where you're like. You know what happy, and I better acknowledge that right?

AD: No, I I gotta say this year I don't know what to do, because i'm happy!

AP: Well, you also moved into your dream home which you'd look for for at least 2 years, and then you lived out of boxes, so i'll just fill everybody in on that little trauma I mean for you to be settled in a home... Congratulations!

AD: Thank you. Thank you. These are all Scott's orchestral scores behind me, or parts actually these are the parts

AP: it looks like a lot of red and white towels.

AD: It does, it does. But no, it would be kind of yeah. These are all our towels.  
. So I am getting close personally and professionally. I'm i'm performing the Khachaturian concerto with orchestra for the first time in February.

AP: That's a big one. - was that a goal Did you ask for that? Wow!  
Play the Khachaturian?

AD: I love that piece. I just it's such a I don't know but

AP: I just got it.

You got it. i'll give you that love no problem

AD: I'm coming to you, Halapa. It's funny. it's like yeah and yeah, playing the big pieces that I haven't gotten to play yet and perform Yet that's that's one of them

Scott. and I would like to have kids. So we're working on that  
a it's an exciting time yeah it's an exciting time. And what you

Have you ever seen? the movie? Julie and Julia.

AP:Yes,

AD: you know that moment.

Where, Okay, it's about the movie about Julia Child, Child, singular.

She's in France she's loving it she's eating all the food she has a great life, and there's this moment where she says 'what should I do?' and that it gives me goose bumps every time because Here's this woman in her early forties and she hasn't figured out what her niche is yet, and that's what I love about what we do because my students all are having that moment what should I do and Ilove helping them figure out, Well, what is it that you want?

And it kind of speaks to *Survival of the Flutist*. Marianne Gedigia's book. Oh, I cry every time I read that thing because it's so true. You know. there's something you want and then when you realize Okay, I need to alter my path a little bit. So what is that path? I just oh, it gives me goosebumps. talking about it. I just love figuring that out.

AP: it's a luxury to be a creator.

AD: It's a luxury to be a creator and to ask yourself that question, and then to have the opportunity to make it come to fruition.

AP: It really is a blessing.

AD:Yeah, yeah, we are really, really lucky people to be able to be in music.

AP: I agree, and I'm really lucky to have you as my friend, and have you on my podcast, and thank you to all the Mizzou flute students who are listening to PorterFlute Pod.

AD: PorterFlute Pod! Yeah, I know I know that they are in love with it, and I do, too.

AP: Thank you,

AD: I'm grateful for all that you do and you know, your, your teaching and performing of course. But the way you explain things, I remember specifically, you were explaining Daphne and Chloe. You got to the piano you're going through the chords. and you're narrating 'Okay, here's what's happening now. Okay. and this there's a little bit tension here, So, show me that'. Your teaching is so good and inspiring, and you mentioned several books while you were giving your master classes at *Flutes By The Sea* and I bought all those books. No, you're awesome you're great we're lucky to have you around,  
AP Thanks

AP: Thanks. for being in PorterFlute Pod Alice Dade.

AD: Of course. I'm grateful to be here.

Thanks for being in PorterFlute Pod. If you'd like to check out more about Alice, you can visit her at [AliceKDade.com](http://AliceKDade.com). Visit us over at [Porterflute.com](http://Porterflute.com) that's our new website for the show. [AmyPorter.com](http://AmyPorter.com) has been revamped so students can go there and click on UMICH FAQs or Porter's curriculum to learn more about me. You can also find me as Porterflute and Anatomy of Sound on YT and on FB and Instagram I'm PorterFlute and AOS-Wellness.

Thanks for being here! I'm so grateful for YOU.