

# PORTERFLUTE POD

S. 5 Ep 10

## BUSINESS 101 I WANT TO PLAY ON BROADWAY (MOVIES/PIT/ROCK BAND)

Welcome to PorterFlute Pod! Today I'm able to bring to you the real players behind the movies, and Broadway and someone who backs Justin Heyward from the Moody Blues. They'll all basically share stories, and their advice and the one true FACT of this career path. you have to be a musician's musician.

Thank you to Justine Sedky and Alan J. Tomasetti for guiding us along my path and you'll meet and incredible Michgan Alum and incredible flute friends. There's nothing from the vault today because we have so much to talk about.


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

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INTRO:

Karmen Gould is a flutist with a love for blending styles and for the musically unexpected. Her YouTube series "BUT ON THE FLUTE" features famous rock guitar solos, but played on the flute. She is currently working on a collection of tracks titled "Somewhere In-Between" featuring original flute played over solo guitar tracks from prominent guitarists including Mike Dawes, Trace Bundy and Tim Kobza. Tracks are available for streaming and download on Spotify, Pandora, Apple/iTunes and various other sites.

Karmen plays flute and sings background vocals for Justin Hayward of the Moody Blues on tours and recordings. Combining her classical training from University of Michigan and



Indiana University with a career performing and recording in rock, pop and jazz genres has shaped her views as a musician. Inspired by these experiences, the instinct to create is driving this period in her life.

AP

Karmen Gould welcome to PorterFlute Pod.

KG

Hi. Thanks.

AP

I'm so glad that you're here because I want to dispel some myths, but I also want to confess that if I had a nickel for every time someone said "I want to play in a rock band or I want to play in a movie, or I want to play on Broadway", and think that it's just so easy-

Now, oftentimes we go down a path and then the path shifts, whether we like it or not.

And we're doing what we're meant to do instead of what we thought we were going to do. So perhaps that's our conversation today as well. But I'll start with asking you, did you envision yourself in a in a crossover experience like you're in right now? Because you were trained as a classical flutist, were you not? Let's hear about your history.

KG

I was trained as a classical flutist, and that's a really good question. I - you know, 2020 is clear and looking back and and it seems obvious, looking back that there were all the things in place to kind of lead to where I am now, but I didn't quite understand it on the way. it's just always been an interest and, and if I were to talk to my younger self, I would say, Hey, pay attention to those things that just,

you know, light you up and make you happy and that you just do it for fun as a musician. And, and it's been really those things that light me up combined with all the training that has kind of and made this where I'm at Now.

I look back and I laugh because I spent quite a bit of time in high school playing in church bands. And that was where there's, there's no music and there's a lead singer. And my job was to make up a flute part, make it sound pretty, either be a solo. So, like solo lines or background and, and then sing harmony when I'm not playing flute to back up the the lead melody singer.

And all of that I never thought that was a big deal. I just kind of did that for fun and, and that wasn't my in my serious training or anything. And yet those are the skills combined with the classical skills that are so important right now that I'm using professionally. So I'm kind of laughing at both how things just turned out.

AP

And I think that the clarity of just saying, If I want to do this, am I walking in the right direction?

KG

Right. Yeah. Just asking yourself. What is needed for those, those jobs that you want to do. And does it suit my personality. I Am so grateful and so happy right now in my life, feeling that I'm doing. The little thing niche thing that suits me. And I've found my little path that doesn't have to compete with anybody. I'm just Being me. And that it's so freeing and nice.

There quite a few years where I kind of lost track of that and I said, "Oh, I need to be this, I need to be this straight and narrow path" and it Wasn't necessarily bad. It's just that I lost track of the joy of things. I've learned there's just this saying of it's just it's not an either or equation. And I think I signed up for this either for equation and when I was In High school people I got a lot of feedback that oh, you're very musical. We love your musicality and da da da da and got to clean it up around the edges though - I would just go wild on stage and enjoy my playing and but I heard that

enough and I wanted to be serious. And so I went "okay," so the path forward is let's get super serious and, and do all the exercises perfectly and and do everything everybody tells me and Work Really, really hard, right? which was true. And I needed to do that. But I took it as this "either, or" as, okay, if I want to get better now I just do the serious side. And I left the the joy and All the inspiration kind of behind. And at this point, it's taken me I hate to say it's taken this long, but. I don't know. About ten years ago it started coming back. This combination where I can do both. I've got this - as a handle on all the technique and the tone and all at that I worked so hard for and the classical training. Combine that with the other side of me that brought me to music in the first place.

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AP

I feel like I can call you a pop flutist

KG

You can

AP

You play backup. Okay, so talk about that. Like your backup. You you play with this amazing musician. Talk about that

KG

Yeah.

AP Moody Blues.

KG

Oh, it's fun. So I think the other thing that's kind of come out of this is I've always enjoyed playing the guitar players and that's been a joy in that. So that has kind of led to Where I'm at now and things are kind of going in the direction of just playing with the variety of guitar players in all different styles. Justin Hayward of the Moody Blues gig, Ray Thomas was the player that was of the Moody Blues. And so I basically the job came with Go listen to what Ray Thomas did. And show up being able to play that. But all of his parts, that was it.

AP

All of his parts were. It was singing too.

KG

Well, the singing was interesting. So yeah, the first time I played with Justin ten years ago I played a short concert, but it was up in San Francisco and Davies Symphony Hall.

Actually the San Francisco Symphony strings were there. And so it was just so fun. We get to play Knights in White Satin with the San Francisco San Francisco Symphony strings backing up. And I'm standing there with Justin Hayward playing guitar and just me and him sitting in front of the string players. I'm like, This is it. I as a musician, I'm in heaven.

This is I've made it. And it was on that gig that, you know, in rehearsal. I mean, I was like hired and told to play the flute parts. And then in rehearsal it was like, Hey, you sing What? And I had learned previously that the answer is "yes," because I'm at a loss of opportunities and being like, "Oh, well, sort of, you know.

Do you sing? Yeah, sure.

But so yeah, we tried out some, some vocal parts that day and go, Oh wow, that's good. Okay, sing on this part then. And so that was the beginning of, of singing and playing. And I'm going to I mean, still, I don't think of myself as as a singer, but again, back to all of high school and singing

background vocals and seven choirs and. Singing Wasn't anything new. And and harmonies have always made me super happy. And I've always loved being the person that would just like, find the harmony wherever it is. And but yeah, the Justin Hayward Yeah. So show up. know, the parts from, you know, basically it was like, Oh yeah, go listen to the original recordings and show up being able to play it.

AP

Wow. Yeah. And that takes training.

KG

It does. It's a difference, but definitely a different approach then. Then we'll, we'll send you the music.

It's all there for you. Make sure you know how to read it. Of course. But yeah so it's it's can, can you listen to it.

And you can pick out the parts so.

AP

I again, that just comes from I love it. I picked songs that I love. I really enjoy it. It's genuine. And so because I love it, I was willing to spend the time and I mean, some of those songs like picking out a guitar solo like The End of November Rain. I mean, I like guitar.

A Lot of those guitar solos are very virtuosic, tons of notes, and if you're just listening to what they're doing, it. Hard to pick out like what notes are you're actually playing. And. And then after that there's like, okay, what notes are you playing now? How do I do that on the flute?

And it's just. That's fun that that gets into like, okay, well, if I do this, know here, does it kind of mimic what they do? And guitars have a lot of bending because they can bend the strings. And so, you know, can I mimic that on the flute?

You know, pitch bending can some of it on. On keys bending pitches, some of it just, you know, lip bending.

So a lot of that. Yeah. I mean, again, it goes back to it's fun.

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I actually describe Justin Hayward's music almost. I feel like a chamber music and that's my other love is, is chamber music I consider myself.

Rock and pop and I like chamber music has always been a super draw for me. And being on stage with Justin, Julie and Mike. It feels like chamber music, like the the rock version Of chamber music, really. I mean, you've got it's all acoustic, you've got two guitar players and and a keyboard and Julie is singing and I'm singing and but it's it's an intimate little group. There's only four of us on stage. So there's all that sort of nonverbal communication going on. And so you get on stage and it's really it's about the music.

The music takes over. And so, you know, it's not about yourself as an individual so much. And that takes the nerves away to. Because it's not about You. And that's that's another big thing. If you think it's all about you, then then the nerves start going nuts. But it's all about The music and. The other people on stage. And the collaboration.

And when it comes to your part, you just do your part because You. Have to, because other people are relying on you.

AP

Well put. Well put. What's it like being on the road f- or me and my classical trio, we go to the rental car agency. - people want us to stay in their homes and we have to say, no, we need a hotel. Like, what's it like for you in a rock band?

Do you automatically get like suites and a big bus?

KG

It's like, Well, okay, I feel pretty spoiled on this particular...

AP

Okay, here we go.

KG

Well, I think it is because I know a lot of rock tours. Yeah, you're on the bus with and it's maybe not a great bus and you're on there with 20 other people squeezed in and you've got your little bunk. You know, they're calling coffins that you sleep in and you play one gig. You get on the bus afterwards and you sleep while the bus drives to the next gig.

And yeah, and then you might get a day in a hotel, take a shower or you shower at the venue.

I'm told that's more the typical touring life. Julie, the singer with Justin and she's been touring with them for a very, very long time and she's sort of so other people are constantly telling me like. "You have no. Idea, this is good. This is really, really good. We've got it good". So for for.

AP

Four People on a bus.



KG

No. So the way this group does it is so the band is separate from the crew. So there's a full crew and they've been traveling separately and they they have a bus and usually a very, very nice bus. And so. Five of them or so in a very big bus and They work hard.

They show up, you know, they're always there know, 10:00 in the morning till 2:00 In the morning. And next morning setting up and doing the concert and Then Tearing down and then get back on the bus with the trailer behind the bus they loaded all the stuff into and then they go on to the next location and they're there the next day, setting up. We as the band travel separately And stay in hotels and usually hub in one city and then drive out to each gig until we're Done.

All the gigs within driving distance and then we'll fly to, to the next hub and stay in a hotel and do gigs there. But it's usually pretty nice hotels and very nice hotels and great food. And to me, life on tour is so Easy I mean, I don't know if the crew would. Agree that their life is a little different, but as.

I mean, somebody else does the itinerary, somebody else does tells you. I mean, I just get told be in the lobby by by 2:00. And like I mean, all I have to think about is, you know, very basic. I can be there, have the clothes that I need and the makeup that I need and be ready to play.

AP

Hats off to you for, for being that person who they can rely on because I think you know, it took a classical flute player to have those disciplines.

I really do. So I have a question. Do pop artists really appreciate classical artists?

Oh, yeah. Oh.

Oh, that's tricky.

AP

thank God we have Lizzo because you've got a girl who really paved her way in rap and then her flute playing was disciplined. Yes. Enough to know she can have a separate Instagram account for all us nerdy flute players just to talk The flute, you see. So she gets it - because she was there. So I think unless you've walked the walk, I don't I don't know how hard you can talk the talk or even talk about anybody else. Like just if you don't like I this is what this podcast is about today. If you don't have the resumé, Karmen, if you haven't sat in your church when you were nine, if you haven't at least backed somebody up, if you haven't gotten together with a friend to improvise, what are you doing by saying, I just want to be a pop star or whatever?

I don't know.

KG

Yeah. Look at all the things that it takes to be a pop star. Now, I love Lizzo, and she's. She's fantastic. And she is. She's got the skills to back it up. And she's got she's an entertainer. I mean.

Just following and is so when you watch her, it's so authentic. And I go, I just I keep going back to that. It's like all of those things that are authentic to you that that make you excited. I mean, I she can do that because it's it's true to her and that she's spent the time to build the skills around it. And so but yeah, back to your question. Do pop artists appreciate. Classical Players? And I think it's a complicated answer, at least from just my opinion and perspective. But I see a lot of there's this aloof kind of thing about that I think the general public has about classical musicians that maybe we are A little. Maybe a little stuffy and or a little Unapproachable.

AP

We are.? We are? It's just our introvert coming out.

00:33:16:23 - 00:33:18:24

KG

Oh, well, I'm not saying that's true. I just think the.

AP

We're no Aloof or nerds. Oh, my goodness.

KG

Yeah, well, this this bridge of like. Oh, like the rock world, there is this almost side of things where, like, it's almost hit me a little bit like on stage it's like, do I hide my Classical? Do I pretend there's not? There is. I can be too nerdy and nobody going to want me. Somebody's going to kick me off the rock stage if I show too much classical? As a goal, I and I've been kind of trying to figure out that equation, like how much of my classical can I show? And yet you do it in the right way and, and it's Like LIZZO and it's disarming. And people say, Oh, that's fantastic. I love it. I love the classical angle that you brought in and that you can do that. And combine it with, well, for that audience, it's more can you combine it with things that that I know .And so it makes it more Accessible

AP

Not just know can you play in tune?

Can you play in time?

Play. Yeah, that is, I mean all those classical training I mean there's all that.

AP

our producer Alan J Tomasetti is calling it “pop-ping” off the classical stage.

Which is what I love. I love it would you say am I allowed to show my classical? I love that.

- 00:35:55:12

AP

You kind of fell into what you loved, decided what you loved, and now you're doing what you love, but you had to surrender to that instead of that.

AP

Remember, you discussed the straight and narrow.

KG

Yeah. Yeah. Well. So teaching has always been a part of my path. So this is always been coming up. What do I, what do I tell younger students? And I remember having a discussion with one parent once and the student the parent standing there and and I've laid out some of the realities and things. She had a high school student and they said, Oh, I want to be in a symphony. I want to revisit that. And, you know, I kind of laid out the vision that we're already a little behind to getting there. And the mom looked at me was like, You're kind of a killjoy. Well no, , I'm just trying to be realistic.

There's that and I don't I don't think of myself as a killjoy, I'm used to the bubbly, happy.

AP

That was the mom who thought everybody needed a trophy.

KG

And that it would be easy and that we just, you know, and go through and, you know, because you played in your high school band that you can go on and then you're just going to have this path and you're going to wind up in the symphony one day and it's going to be wonderful and your bills will be going to be paid.

And NO. But I was I was trying to bring up Is how much are you willing to work on on this? And is it your number one, Joy? Because if it's not your number one joy, you're not going to be willing to work on it. I don't know if I have the quote, but basically it takes so much more energy to do something that you are not not genuinely into than something that is right and true for you. And if and I think that's part of the the the equation I've always felt when people talk about talents is like a lot of the equation of talent is is that true love of what you're doing. And if you've found that thing, you're willing, you love it, so much, you're willing to work. And then there's the actual like, can you do it too?

AP

or do you want to do the work? Because, okay, we learned our language, we learned the multiplication tables, we learned how to walk. So if you're a musician, you must learn the proper tone scales, music theory, all the things, and people just don't realize what all the things are. That's where I come in. So you have really dispelled, I think, some myths.

We've had some good laughs. I didn't know about the busses. I, I don't think I could really do The 20 person bus I have a fear of crowds

Hey, can I just also shout out a movie that was told it was my homework actually – it was told to me by my mentor at, UM, Innovation Partners to watch this movie. He said, Write this down.

Hired Guns.

I think. What's that about? He said, "it's about all the guitarists and drummers and a couple of singers who have been in so many famous rock bands and played so many famous solos and, you know, all those solos. But you have no idea who That person is. You don't know their name,

So watch Hired Guns. It's the greatest. It's so good. I

KG

I was talking to my aunt the other day I was talking to her was with Christmas, with her, and she was. She asked me, She's like, Would you rather be a musician's musician or. And now I can't remember what she called the non-musicians musician. But this, this idea that, that and she's not a musician and she's throwing the term term out a musician's musician and I'm talking about hired guns And like those musicians, I think of as musicians, musicians, the ones that can come in and play and you know, how to fit in and do what needs to be done versus, I guess, what you say versus maybe just the entertainer, the one that everybody knows, the one front and center, whether you are known for your combination of entertainment value and that versus just pure like, oh, musicians value you as just being a musician.

AP

Yeah.

KG

I'm tripping over that last bit of trying it because I've been trying to define this. I think it's such an interesting term. A musician's musician.

AP

Nerdy, have gone to music school. What's a musician's musician? And if you haven't gone to music school, you can just certainly hang and talk about key signatures and time and.

KG

You know All that stuff. But that's not the stuff that the general public says. Oh, I'm so excited that you know what Keys manager you're in like, and what I'm going to do.

AP

I know, I know.

KG

Nobody cares except us as musicians. Like, oh yeah, he really knows what he's doing and, and whether you can show up and do the gig has Everything to do with whether you know, those things.

AP

Right. That's right. That's right. I just really think it takes a keen person to hone their skills just in the right direction to put themselves in a position of being hired.

KG

Yep, yep, yep.

AP

Well, congratulations on what you're doing. Do you have any projects you want to shout out for us to watch for?

KG Well Yeah, well. Oh, I guess watch out for. Hopefully I those, those videos take quite a lot of time and I keep telling myself I've got to get a few more in the queue of the guitar solo Covers so I'll get a few more of those out, So yeah, I have a YouTube channel called But On the Flute and yes, it's called that is kind of funny because people are like What? Guitar solos

AP

Spell that - spell that

KG

One T But, but. On the flute. Like guitar solos but on the flute

AP

Oh yeah, yeah. Oh, okay. Yeah. Well, check it out.

KG

So yeah, See, everybody remembers it. There you go.

AP

Hall So can we download some of those solos? Do you have PDFs?

KG

I do. I never wrote them out. Okay,

AP

So you didn't write them out. You're just riffing?



KG

No. Well, I didn't write them out in classical notation, so I transcribed them, but I didn't write like, so I learned them, but I didn't put them in the classical notation. I actually feel like those solos, if you put them squarely into classical notation it. And I think I always thought that if I put them in the classical notation, I'm not going to play them kind of with a classical style that's going to kind of seep in if I'm looking at classical music.

So I never wrote them out. I just would write down like letter names and just kind of a rough little scribbles of like, okay, these notes are facets of those notes, and that's kind of a dotted rhythm. And that For my own memory. But yeah, I did not want to fully transcribe them into classical music because it's not classical music.

AP

That is so cool.

KG

Yeah. But I get asked a lot about, can you have a transcription? Can I buy this? And I want to give that to people. But it's a, it's a push and pull gap for me because I just, I don't want to write them out because I think it's kind of inappropriate for the style of music. No guitar player would read that off of a classical notation.

AP

Oh, this is so cool. This is so cool for the nerds.

KG

Yeah, yeah. So, no, you want to play that, You have to go in and listen to it and figure it out by ear. And if it's too hard to hear it, you get one of those little slow downers and they have an App for that.

And you put the music into that and then slow it down because and then you can really kind of pick out those notes a lot easier - that's the trick.

AP

That's a tip and a trick.

KG

That being a trick. There you go.

AP

Thank you, Karmen.

I would just love for Lizzo to know how much she's appreciated for that nerdy Instagram account.

KG

I think it's like lovely.

AP

But anyway, She's the musician's musician, don't you think?

KG

Yes, She's very appreciated. Very well. Yeah. She's taken the flute and brought it to the awareness of the general public is like, Oh, cool flute. And So very well.

AP

Thank you for doing the same - and for talking to me and making me aware of some really fun things.

KG

I was on. I really love talking to you.

AP

All right. We'll talk again.

KG

All right. Thanks, Amy.

AP

Thanks for being in. PorterFlute Pod.

KG

Thanks for inviting me.

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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)

Orchestra of St. Luke's principal flutist **Elizabeth Mann** is a featured performer in concert halls throughout the United States, Europe, and the Far East. She is a member of the Orpheus Chamber Orchestra, has played principal flute with the Rotterdam Philharmonic Orchestra under the baton of Valery Gergiev, and recently recorded and performed as associate principal flute with the New York Philharmonic. She has been principal flute of the Santa Fe Opera and Minnesota Orchestra, flutist of the Dorian Wind Quintet, and has performed with the Boston Symphony Orchestra and with Yo-Yo Ma's Silk Road Ensemble. Liz has toured the U.S. performing the Mozart Flute Concerto under the baton of André Previn, soloed with Renée Fleming at Carnegie Hall, and performed the "Brandenburg" Concertos with Jaime Laredo in Spain and Japan. She gave the U.S. premiere of Sofia Gubaidulina's Concerto for Flute and Violin with Gidon Kremer, and premiered a solo flute piece by Joan Tower and a concerto by Peter Maxwell Davies. Liz has been featured at numerous festivals, including the Santa Fe Chamber Music Festival, Lockenhaus Chamber Music Festival in Austria, and Caramoor Music Festival. She can be heard on more than 100 recordings, including a critically acclaimed CD of Chopin flute and harp transcriptions with Deborah Hoffmann titled *Reflections*. Liz is a well-known teacher in New York and gives masterclasses across the country. She is involved with the Orpheus Institute at The Juilliard School and Manhattan School of Music, and teaches at the Colorado College Summer Music Festival. After winning the Boston Young Artist Concerto Competition at age 12, Liz's career began with a solo performance with the Boston Symphony Orchestra. She attended The Juilliard School as a student of Julius Baker.

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Liz Mann. Welcome to Porter Flute Pod!

LM

It's a thrill to see you. And I'm happy to be here to speak with you.

00:01:15:21 - 00:01:48:09

AP

Thank you. I'm going to start this time at the end. I'm going to start with the questions that I guess get asked all the time. I keep saying if I had a nickel for every time someone asked or told me I want to play in the movies, I want to play on Broadway, pop music or some category that isn't the mainstream classical music way, which you and I were both trained in.

I could say, Oh, it takes years. And do you play other instruments and do you sing and do all these things? So what should I say when someone says I want to play on Broadway or I want to play in Orpheus or St Luke's or something like that, The New York Philharmonic?

Why not? I want to play their Liz. What do I do to get there?

LM

Well, you and I, being teachers and having had also performing career, I always say the first thing I always say is be good so then you can be lucky. So practice. It goes back to the most basic thing. Right? Now you can have a career by who you know and who you meet, and maybe you have connections, but at the end of the day, if you can't play, you'll get found out.

I still feel like I'm going to get found out a little because I am. – I know we're both we're all hard on ourselves, Right? But so so you ask the question starting from the end of of, you know, Right Getting to the point of how do you have a career? The first thing is you have to practice and you have to love what you do

The second thing is be open. Be open to everything if you want to work. I mean, I got started. I was at Juilliard, as you were, and I got an opportunity to go play in the Caracas Philharmonic audition. I

won that job, and I came back and. And I won an audition in. In Tanglewood. And I was back at Juilliard and seeing people starting to work.

And I thought, How am I ever going to get work? I don't know how I'm going to get work. Well, I was given an opportunity to sub and play in something called Dance Theater of Harlem, and I went and played in the pit there and the clarinet player next to me said, "You sound really great. Tomorrow we're having auditions for the Orchestra of St Luke's. We've never had auditions. We're going to hear 20 flute players in New York. But you should come and play." I went and I played and I won. And I won this job. And I was, you know, 24

AP

Wow

LM

And all I had ever saw. And I studied with Julius Baker when I was younger. I studied with James Puppet Circus.

I never knew there was a New York that existed except for Juilliard. I didn't know that was Broadway. I didn't know about this whole other world of, I guess you can say, freelancing. Although we as New York musicians don't like to see it that way. If we're playing in really wonderful orchestras, St Luke's or Orpheus or playing a show, we see that as something high.

A high art form, just as high as playing in one of the major orchestras or any orchestra. So I really was geared as a classical musician from a young age, and I somehow fell into this group, St Luke's, and then Orpheus heard about me and they wanted me to play. And then I got offered a movie soundtrack and it sort of went like that.

And yet I was being invited to play with orchestras and was was, you know, get finals here, finals there. And I started getting pulled into this incredible world in New York of variety and learning

how to play good rhythm in a pit because you don't learn rhythm. Being a classical musician, you really don't. Sorry, that's that's one of the hardest things for classical musicians.

AP

Preach, preach, preach.

LM

You know, playing an orchestra that you have to have great rhythm. And and it's hard to learn that unless you're actually, you know, it's a cyclical thing of well, how do I get work if I don't, you know, have experience. And so it's about keeping your journey of getting better, play for who you can play for, who will listen to you.

And and I mean, just yesterday somebody wrote me and said "Liz you know, I heard you're looking for some of the new young flute players to maybe sub around. Here's a list of some people you really should hear. " So, you know, I'll hear them or somebody will give me a cold call. I've never not heard somebody. I hear people, you know, I hear people play.

AP

Yes, you do. Do you remember that I called you?

LM

Well, now I really feel old.

AP

That know you and you had just graduated with your masters. And I had graduated with a masters and you were already in St Luke's and your best friend. Was my colleague Tom Garcia, who's been

on this podcast. And I had zero work. and I remember where I was when I called you and you said, Sure, when some I said, May I have your reject work?

Then you said, okay. And I out of the blue, I don't know if it was you, but somebody called from Westfield Symphony and they needed a principal. And Peter Winograd had heard me. He was the concertmaster. So you put your little recipe together of just play well and and just be in front of the right person at the right time. And I started my journey in the Westfield Symphony in New Jersey

LM

I'd recommend you for that. That's right. And that is kind of how it works. And I never I never thought I'd be doing this. And I had so many voices telling me, What are you doing with your life? Staying in New York, What are you doing? You're ruining it. You did Julius Baker and my mother

AP

And so where are you from originally?

LM

Boston. And I was blessed at one point in my, I think, early thirties, I was invited to play for half a season in Boston and and I told my mother "this might be as good as it gets for you that I'm serving in the Boston Symphony because I'm probably going back to New York after this." And and she said, "okay, but maybe this will help your career."

That was always her famous line. "Well, maybe this will help your career." And she said this up until her dying breath because she always wanted me to be in the Boston Symphony.

AP

Well mom, you got it.



LM

And it it was honestly, times were different back when we were growing up or I was growing up. Classical musicians weren't playing Broadway so much and and there became a shift. And I think the shift happened partially because it was very difficult to make a living any other way, but to have a Broadway show. And so classical musicians started figuring this out and contractors started figuring this out that they wanted people from the classical world to play these legitimate flute parts because you had they wanted you. And listen, I had oh, my gosh, I revere the doublers in New York. They're some of the greatest musicians and jazz musicians and classical musicians. I know and how they go from a saxophone to a flute. I'll never forget it. I took one lesson on the saxophone and said, No, if I don't make it on the flute, it's just not happening. And it mainly made my lips feel so funny.

But I really didn't do much Broadway. My second flute and my piccolo player in St Luke's had Broadway shows and they said, "Would you sub in our shows?" And this is, you know, back in my twenties. And I said, okay. And I thought, Well, this is really fun.

I love Broadway. It's just I love the variety.

AP

Which show?

LM

On the first. So I subbed on was from my second flutist St Luke's, and that's Cheryl Henze, who's played Phantom of the Opera for I should know how many of 30 years or plus, and it's actually closing in a couple of months, but she's been the flutist for since ever I remember and I'm sure she was she went to Curtis – she was seeing she was going to be a big time soloist, fantastic flutist, and she got this job and she started doing everything in New York.

And I think she really fell in love like I did. And like the other flutist I know who have shows that kind of fell in love with the variety of what New York has to offer. But it still goes back to how do you get how do you get into this? Right. How I got my show. Was that a and it sounds silly.

I was playing a St Luke's concert in Carnegie Hall and somebody came up to me from the audience and I don't have to mention names, but "I'm so-and-so who was a big time Broadway contract and I know you're a classical musician and you don't do Broadway per se, but I have a show coming in and I want to get, you know, really good players. And and I think that you would be wonderful in this." And I didn't tell anybody in St Luke's Orpheus because back then it was like, she's going to do a show. And, you know, it was a very different scene then. Now it's one of the coveted things to get a show and the level of playing in Broadway now is very different. I don't want to say different, it's just more classical based. A lot of the players have a classical training.

AP

Tell us what that show was.

LM

South Pacific and Lincoln Center.. So it was Rodgers and Hammerstein, and I still don't see myself as the showgirl. You know, You see I did these sort of classical revivals at Lincoln Center, and.

AP

That's amazing because we played that in the orchestra. Anyway.

LM

Right, right, right. And it went from South Pacific to King and I, My Fair Lady. Right? And now I'm going I was just offered another show. But it's now it's true Broadway. And, you know, I teach and I'm getting older and, you know, so it's this might be my last blast but I really have so much fun at this I really have. I love the camaraderie.. I like having a job when I've had the time.

AP

I'm sure. Well, let's work backwards before the shows, you had a not little group called Dorian Woodwind Quintet.

LM

Mm. Right.

AP

Can you speak to that?

LM

Sure. It was a similar kind of thing in the fact that my name had started, I guess back then getting out a little into the New York scene. I had auditions for this group, the Dorian Woodwind Quintet, and back then they had over 40 concerts a year, which is unheard of for a woodwind quintet.

AP

I know it was a rock star woodwind quintet.

LM

And you know what? I met somebody the other day at a concert, and they're going to be the new oboist for the Dorian Quintet. And I was so pleased to know that the group was still going after all of these years. You know, the wonderful Jane Taylor bassoonist started this group and made magic of of working quintets and transcriptions and and commissioning works, things that people now it's more part of the norm.

But back then it was really groundbreaking to do things like this, to get your group together to write grants, you know, to all of these things that we were never taught in school. Now they do teach things like this grant writing, and they have courses for this, I'm sure you know.

AP

I just really admire, you know, that you were the trailblazer for all of this. What made you decide to leave and when did you leave?

LM

So I was in the quintet for ten years.

AP

That's a long time.

LM

Yeah, is a long time. And I just felt like I needed to shift focus a little on what I was doing. And I had I was doing teaching and I was doing other things and it just felt like it was time for me to move on to something. I needed a break from playing in quintet. I just I sort of felt like it was the right time for me to leave.

I felt sad when I left, but it just felt like it was it was the right, right thing for me. I had other things going on, but I learned so much about playing with these musicians and playing chamber music and how to listen. It's very it actually helped. People don't realize it helps you an orchestra to play chamber music.

AP

Oh, yeah, for sure.

LM

But a lot of places outside of New York and the big cities, it really, everything's about getting an orchestra job and and being respected if you get an orchestra job. And so I'm here, I guess, you know, Amy, to say there is life if you don't have an orchestra, drop half an orchestra job. But you know that it's the greatest thing to play an orchestra. And I still I miss the early days when I played a lot and big orchestras. St Luke's, of course, you know, is an orchestra. But I really just think that there's so many wonderful musicians doing different things besides playing in an orchestra. And so it's to tell the students there are choices out there and directions that you can go in and feel very fulfilled as a musician.

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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

If you can be the consummate performing artist, the one who gets hired all the time in New York City, if you can be that you have to play in an amazingly high level.

You have to play at such a high level that you keep getting the call. And that, my friend, does not entail Tik-tok followers.

LM

Yes, I mean, I well, I I've never been very good at that aspect of things. And so many colleagues were much better at that. The social media and all of the that work that can be very helpful to you to

expose yourself and get known. I was just probably, I think like you a lot just in the practice room and doing the work and doing playing.

And then I feel like I got a little lucky, you know, I got lucky. We you have to get a little lucky in this in this business. And if hopefully if you keep practicing and you keep standing with people and you continue to do that, you give yourself opportunity because it's not an easy profession.

And the other thing to say is that you don't have to be just like your neighbor. Just because the other flute player is doing this or did things a certain way, don't get discouraged by feeling like that's the only way to succeed.

And so you have to just start somewhere again. You can get lucky. You can get lucky at a young age. Somebody can hear you and things can go well for you or you can get an audition and win an audition. So it's really about keeping doors open, playing for people always practicing. And, you know, for me, I went to Juilliard, so I was in New York. So, you know, Julius Baker was recommending things that were in New York. So that that like if you're in a city that has things available to you, that's that's one way. It's expensive to live in New York. So you have to have roommates and things like that. Yeah, there's and I have yeah, there's lists. I mean, there's another flutist who's really fun playing shows longer than I have and knew she wanted to take shows from a very young age.

And that's Helen Campo and I know you know her and, and I was playing with her the other day and she, you know, we were talking about how we got started and she, she really has she gets, I think, four or five phone calls like a week to for people to play for her to sub in her show. And, you know, it's pretty extraordinary.

There's so much talent out there.

AP

My gosh, there is Now her her show is Wicked.

LM

Her show is Wicked. Yeah. I think she had ten shows before that !

AP

Can you tell us the movie that you we can hear you in what movie did you play?

LM

I think my very first movie I did was Cape Fear a million years ago, and it had 16 flutes on it and 16 minutes on it and 16 trumpets. And I played 16th piccolo. That was my first movie date many years ago. And I mean, I've played on, I think over 50 to 100 movie soundtracks since then. I don't do as much now as I do because there was a period where there it kind of dried up in New York, they started going to Eastern Europe where they could record for a lot less money.

So it was really L.A. and then they were going to Vancouver, they were going to other places. But it's very expensive to do it in New York. I think now it's been coming back, which has been wonderful. All the studios are coming back. So actually I feel like, you know, some people say, "oh, classical music is dying" and it's "just no way you can make a career now." And "there's so many more flute players out there." And it's and I can always say, I've been an optimist, but I really believe that things aren't dying. They're changing. They're evolving like everything like we're all evolving in this planet. And so I don't I don't like to discourage students. I, I try to say this is your passion, which is what we were told, If this is something you must do and want to do, there are ways out there to be a musician.

The more well-rounded you are and the better, the better you're playing, the more you get known. And it's a set. I don't put myself above anybody as a flutist. They're so many wonderful flute players in New York, and some of them I never work with and I never see because we all have a little niche of jobs.

You know, there's these orchestras in New York, the people playing and then sometimes like, how long have we played a concert? The other day together? We haven't. We worked together every couple of years. We work together because we're in different circles, but it's really nice to see my colleagues you know, out there. And so when you say, how do you get on Broadway? Obviously you can always try calling the people who have the shows, but often there's only so many people they can hire.

If you can get the road show, that's always a possibility.

AP

That's right.

LM

You know, and I think I mean, I look at you, Amy, and I, you know, just to take I major moment here, I have such respect for everything you've done. I mean, you came from, I guess you couple of years younger than me, but from Juilliard and then, you know, having this incredible orchestra life and then having a solo career and then just being such an extraordinary influence over so many students all these years.

It's just it's really nice to be able to reach out and see you and just connect. I really like doing this just to reconnect with you.

AP

Oh, it is so good to reconnect with you! And in the beginning it was love of a person, right? We share the love of Tom Garcia, and he's still in both of our lives.

And thank you for giving me my first recommendation. And I have just a little tiny story. I remember going to some of my first flute lessons at Rittenhouse Square in Philadelphia, and I had to wait out in the hallway for Deborah Carter-smith to finish teaching the student before me and the



student before me. Oh, my goodness. This flute player, was playing Taffanel-Gaubert and Etudes and super fast and I think I was 15 and she was maybe 16 or 17.

She was also in high school and it was Helen Campo. So and then I get to Juilliard and I meet you, and then I hear of Cheryl Henze So. Cheryl Henze automatically walked on water. You know, when you just hear of the person, you don't know them, you just say, okay, I'm putting my flute down right now and listening to these people because they're amazing.

You all inspired me so much. Just I want to thank you back like little thank you so much

LM

Well, it's it's great that you do these podcasts. And I think a lot of students and flutist would find it sort of fun to hear about and interesting. And as teachers, you know, I just, as you said, trying to guide the next not even generations, three generations later, almost - a flutist to find their their path. And that's one of the first things I always ask students is "what's your dream? And then let's see how we can get you there."

AP

Oh, that's wonderful. I love that. Well, it's been great to have you in PorterFlute pod. Thank you, Liz.

LM

Thank you, Amy.

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Hey, thanks for being in PorterFlute Pod. If you'd like to visit my guests you can go to <https://karmengouldflutist.com/>

Elizabeth Mann can be found facon ther websites the Mannes School of Music in NYC and the Orchestra of St. Lukes and Orpheus Chamber Orchestra.

You can visit me over at Porterflute.com AmyPorter.com You can also find me as Porterflute and Anatomy of Sound on YT and on FB and Instagram I'm PorterFlute and AOS-Wellness.com.

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