

TIDINGS

*Around the World: South America, Germany, Dallas (TX),
New York City (NY) and the Greenwich Festival (UK)*

Cléa Galhano Wins McKnight Fellowship



Recorderist **Cléa Galhano** is a recipient of the McKnight Foundation Artist Fellowships, awarded by the McKnight Foundation (MF).

Of 85 soloists and ensembles who applied for a fellowship by submitting recordings, artist statements and resumes, nine solo/ensemble finalists were chosen, by a panel of national judges, to perform in a live audition on May 3. Of those nine finalists, four soloists/ensembles were each awarded a \$25,000 fellowship: along with Galhano, Haley Bonar, voice, guitar, piano, keyboard; Paul Metzger, banjo; and Maiya Papach, viola. All are from St. Paul, MN. Five other awards of \$1000 were given to other Minnesota musicians.

Brazilian by birth, Galhano has performed extensively in the U.S., Canada, South America and Europe. Her appearances have included the Boston (MA) Early Music Festival; Tage Alter Musik in Regensburg, Germany; Wigmore Hall in London;

Merkin Hall at Kaufman Music Center in New York City, NY; and Palazzo Santa Croce in Rome.

Galhano was featured at the Second International Recorder Conference in Montréal (QC) in 2007, and returned to Montréal in June to teach and perform at the Montréal Baroque Festival. She was a highlighted presenter at the ARS Festival in 2012. Following on her Carnegie Hall debut in 2010, she returns for a concert on December 19 at Weill Hall of Carnegie Hall in New York City, NY, with guitarist Rene Izquierdo.

Galhano's training was at the Faculdade Santa Marcelina in Brazil, at the Royal Conservatory of The Hague in The Netherlands, and at the New England Conservatory of Music in Boston, MA. Currently she is executive artistic director of the Saint Paul Conservatory of Music, a faculty member at Macalester College, and music director of Recorder Orchestra of the Midwest.

MF contributes about \$1.7 million per year to its statewide fellowships; additional funds support individual artists in Greater Minnesota. With the exception of the annual Distinguished Artist Award, MF delegates administration of the fellowships to artist service agencies and arts organizations around Minnesota. In partnership with the Foundation, these organizations structure their own programs to respond to the unique challenges of different creative disciplines.

For the 17th year, MacPhail Center for Music administered the MF Artist Fellowships, a program intended to provide recognition and

financial support to Minnesota musicians as they explore and develop their skills, which ultimately serves to enrich Minnesota's cultural community.

Founded in 1953, MF awarded 59 grants totaling \$10,808,500 to 55 entities in its second quarter of 2013. It funds programs as diverse as neuroscience, social causes and the arts. MF Artist Fellowships support musicians, ceramic artists, choreographers, composers, dancers, photographers, playwrights, screenwriters, theater artists, visual artists, filmmakers and writers. Visit www.mcknight.org.

MacPhail Center has a 105-year history of enriching the community through music education. Each year, MacPhail opens its doors to more than 8,400 students of all ages and abilities, at locations in Minneapolis, White Bear Lake, and Apple Valley, as well as numerous community partnerships across the Twin Cities metro area. Visit www.macphail.org



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Cléa Galhano: A Passion for the Recorder

By Anthony Griffiths with Cynthia W. Shelmerdine

Cléa Galhano is well-known by concert-goers and recorder pilgrims at workshops across the Americas and Europe. The occasion of the McKnight Fellowship being given to a long-time member, supporter and former Board member of the ARS has prompted us to learn more about her dedication to the recorder and its music.

David Castelo—a notable recorder soloist, professor at University of Goiás in Brazil, and scholar on Brazilian Baroque and Classical music—knows Galhano well. He recalls:

I met Cléa Galhano in the early 1990s. I was 18, living in São Paulo, far away from home, and strongly determined to become a professional recorder player. I had heard about her at Londrina International Music Festival—perhaps the year before—from a group of her recorder students. They kept talking about that wonderful, enthusiastic teacher. I couldn't make up my mind if I was more curious than jealous.

Well, I still can recall the day of my first lesson. It was love at first sight! So much enthusiasm, so much happiness in making music, so much love for the recorder! I do remember something she told me that day. She asked me to observe a little baby and how they are so honest with their feelings. She said: "when they laugh, they just laugh; when they cry, they just cry; they don't just give half of themselves, they give themselves entirely. And that is how we should make music! That is how we should play the recorder!"

After all that time, after spending years at the Royal Conservatory at The Hague, after becoming a recorder teacher at a university in Brazil, every time I meet Cléa, I can find in her that endless source of love. It's so much more than having a good recorder technique. It's about being generous, being able to give the best we have to someone else, being able to find the best in someone else. Cléa made me see that in order to become a great performer and a great teacher, we must love unconditionally, we must give generously, and we have to look for the best in anyone who shares our classroom.

Some of Cléa's students became leading recorder teachers and performers in Brazil and overseas. Therefore, the importance of Cléa's work in Brazil is unquestioned. But I believe, for Cléa, much more important than having former students at important universities anywhere, is to be sure that her message touched us and found a special place in our hearts.

Can you tell us a little about your family background in Brazil? Was it musical?

I came from a very simple and loving family in Brazil. They aren't musicians, but all my life I had their support. I was always told that I just needed to follow my passion and dream in life.

Was the recorder your first instrument?

No, the piano was my first instrument. On the way to my first day of Grade 1, I heard the sound of the piano coming from a window. I was empowered by it. Every day I would leave home earlier in order to be able to listen to that sound. Finally I asked my mom to register me for music lessons.

We didn't have too many options, and she found me a piano teacher (who had 9 kids!). I didn't have a piano and I would go every day to my teacher's house to practice, with the kids all around.

How were you introduced to the recorder?

My second piano teacher played the recorder as well, and she started teaching me the instrument. After that I started playing in a recorder ensemble. When I went to college my major was piano, but I also had recorder lessons. I completely fell in love with it. I finished my degree in music and got a scholarship to study at The Hague conservatory with a Brazilian teacher, Ricardo Kanji, a student of Frans Brüggen.

How did you start to perform in Brazil?

Before college, I played in an ensemble in my home town (Cruzeiro). Then in college (in São Paulo) I was part of a recorder quartet that performed all over, and also we played in several competitions. At that time in Brazil, there were lots of recorder competitions and new composers writing specifically for the instrument.



Galhano leads a master class (interview photos from the 2012 ARS Festival by William Stickney)

Was the recorder “love at first sight?”

Yes it was. I didn't know why at first. I thought that I could express melodically in a way that is different from the piano. To play and make music through “air” and from a “basic” instrument was very special to me.

Did other instruments also feature in your early experiences?

I didn't have exposure to other instruments. I remember that when I played accompanied by a cello in college it was one of the most special days in my life. In my home town, the popular instruments were piano, accordion and guitar.

Did Brazilian/South American culture influence your musical development?

A lot—I feel that I am very connected with my roots, the intersection of diverse cultures. The African rhythms and Portuguese melodicism of Brazil have had a huge influence on my playing.

How did other early music and modern music compete as influences?

Music is sound. Even if we specialize in one style of music, we still need to learn and appreciate others. I always played early, modern and Latin music. Each of them helped me to become a better musician.



Who were the major early influences in your attitudes to playing recorder and to music generally?

For the recorder in Brazil, Ricardo Kanji. He was a pioneer of this instrument there and he recorded an LP that inspired me a lot. For recorder in general, Frans Brüggén has always inspired me with his intelligence as a musician, his boldness, and his ability to reach and inspire people through his playing.

For music in general, I have been very blessed to have wonderful colleagues and musicians around me. My group Belladonna taught me details and endless ways to see phrasing and music. Marion Verbruggen inspired me always to be centered in the music and in my playing. Rosana Lanzelotte, Jacques Ogg, Vivian Montgomery: all are musicians who shared the stage and its magic with me. Tish Berlin and Frances Blaker inspired me in the art of recorder ensemble playing. My Baroque group with Saint Paul Chamber Orchestra, Blue Baroque Band, showed me the “highs” of an interpretation. My Brazilian band, Alma Brasileira, shared my music roots.

And last but not least, my students remind me every day that everything is possible and they inspire me to keep growing. So many musical satisfactions from so many wonderful musicians to whom I will be eternally grateful.

Many children who start playing recorder are later seduced by other instruments and give up the recorder.

Why did this not happen to you?

Perhaps because I believed that the recorder is a special instrument that teaches us that we don't need an orchestra to make music. Even with its very primitive structure, I could express and communicate with people beautifully.

The important message is that you find the instrument and the instrument finds you. It is hard, but you can make a living

with it. Just be persistent with your passion for the instrument.

What role did performance play in your musical development as a young player?

I have always liked to perform and share with people what I feel in music. It is part of my life. I also loved the sensation of being on the stage. Nobody can teach you what you learn from being on stage—pure magic!

Were you ever considered to be a prodigy?

Not at all. I was never a prodigy. I struggled a lot in my life, and I got a lot of scholarships and help from many people. I am very grateful to all the people who have been part of my life. They believed in me and in my passion for music.

When did you first consider a career as a professional musician, and what factors influenced this choice?

The certainty of being a musician was always inside me. I just needed to follow my intuition and passion, to not give up and let the universe do its part.

What influences caused you to leave Brazil and come to live and work in the U.S.?

Was the move easy or challenging?

It was a very interesting story. After college in Brazil, I studied in The Netherlands. I came back to Brazil after a couple of years for personal reasons. But I felt that I wasn't done yet with studying abroad. My friend told me about an announcement for a Fulbright Scholarship for a master's degree in music. I applied for it, but I didn't pass the initial English test.

Months passed by and I received a package saying that I was selected for the Fulbright first round, but I had to take the TOEFL [Test of English as a Foreign Language] exam—which is very difficult. Again I didn't pass!

After a couple of months, I received a telegram saying that the committee had decided to pay for

me to take a TOEFL course for three months in Pittsburgh, PA. Humbly I accepted it. The universe was again giving me a great opportunity.

After Pittsburgh I moved to Boston, MA, did my master's degree at New England Conservatory, and met my husband, who is from Minnesota. I moved back to Brazil for four years and then moved to Saint Paul, MN, where he was going to do his Ph.D. in music education. I didn't know anybody here. Slowly fate gave me again an opportunity to build up a different life, playing with wonderful musicians and starting a wonderful music career.

When you teach recorder, what approaches do you use, and why?

I was invited by Kathy White to serve on the Suzuki recorder committee when she started it. My daughter was also a Suzuki recorder student for four years. I like very much this methodology, and I apply it to beginners, children and adults. I love to teach beginners, to be part of that amazing moment in their lives, to introduce the beauty of music to them and help to make a difference in their lives.

What about when you teach recorder to budding professionals?

The approach is that the player is the instrument. The recorder is the tool to make the music speak and to communicate the musical language. It is very important to learn all different styles of music. To be talented isn't enough. I always encourage my students to listen to different professional players, to go to workshops and get different views of the same repertory.

What role do you think workshops play?

Workshops are very important for the development of individual amateur recorder players. Not only do they learn more by taking different classes, but also they get inspired to continue their education where they live. A light starts to shine inside of them.

You direct a recorder orchestra; tell us about that experience.

The recorder orchestra movement is wonderful. The players are able to perform orchestral literature and original writing for big ensembles. I truly think it is the future for amateur players.

Can you compare your teaching and performing in terms of personal satisfaction?

Both of them give me the same satisfaction. When you teach or perform, you empower people with the beauty of the music—the listener by receiving the music, the students by building up a music skill.

You have made several recordings in various musical genres. Do you like to record?

I love to record! I feel entirely inside of the sound. It is always sad when it is over. I have made seven recordings; they showcase my love of different styles of music.

Can you give some examples of particularly satisfying musical experiences?

One of the most beautiful musical experiences I had was my concert at Wigmore Hall in London with the harpsichordist Rosana Lanzelotte in 2004. The hall is so magical. It taught me that less is more. In that space, you have to play less and the hall will do the rest. I will never forget that sound and moment.

You are undoubtedly an important role model for developing recorder players.

What advice do you have for them, or indeed for any group of recorder players?

Never give up. Tolerate rejection—you will feel stronger. Always see the bright future. Always think about the big picture. Be generous, giving and humble. If you get intimidated by a person or situation, always think about your own voice and believe that you can make a difference by being yourself. Different is good. Believe in yourself and the voice you have. It is yours!

Find the instrument and the instrument finds you.

As an active ARS member and former Board member, what has convinced you that the ARS plays an important role? ARS has a crucial role in the recorder movement. This organization has inspired and helped so many people. It is a crucial part of my life in the U.S. I was proud to be on the Board for six years. Amateurs travel all over finding different ARS members to play with. The ARS promotes workshops and has AR magazine that is a reference for so many players here and in other countries. ARS guarantees a social and musical network for recorder players.

What opportunities does the McKnight Award open up for you?

It is the most important, competitive and prestigious musical grant in Minnesota, an affirmation about my musicianship and career here. It opens doors for me in terms of visibility and recognition. This award is for all of us and is also a symbol that the recorder is seen as an important instrument. It is a message of hope for the young students and players, and also a celebration of a life of persistence, focus and passion.

I truly believe that each person builds a career with help from musicians, friends, students, family and community around us. I can't thank enough my wonderful recorder colleagues who have a crucial role in the recorder scene in the U.S., and the ARS for always supporting professionals in this and other countries.

Thank you to all who made this possible for me.

Griffiths is Professor Emeritus of the department of botany at the University of British Columbia, Vancouver, BC. Shelmerdine is Robert M. Armstrong Centennial Professor of classics, emerita, at the University of Texas at Austin, and now resides in Maine. Both are ARS Board members.