



Known for her rich tone and musical virtuosity, **Elizabeth Talbert** enjoys a widely varied career. She has performed with the Cleveland Orchestra and at the Apollo Theater Cafe with Ensemble Mik Nawooj, a chamber music hip-hop fusion ensemble.

Elizabeth cherishes her orchestral experiences. She played with the Carnegie Mellon Philharmonic at Carnegie Hall and the John F. Kennedy Center for the Arts; as principal of both the Symphony and Mozart Orchestras at the Festival de Musica de Santa Catarina in Brazil; and as principal flute of the Kent/Blossom Chamber Orchestra. She has additionally performed in the orchestras at Brevard Music Center and Eastern Music Festival, and worked with conductors Teddy Abrams, Nicholas Daniel, Sarah Hicks, Alex Klein, Christopher Rountree, Scott Sandmeier, Gerard Schwarz, and David Zinman, among others.

Elizabeth is a passionate chamber musician and an ardent supporter of contemporary music. She has performed with the After Everything Ensemble in San Francisco since 2016. She has also performed with the Seattle-based Inverted Space Ensemble; was a founding member of Emissary Flute Quartet; and collaborated with Guerrilla Composers Guild as Artistic Director of Phonochrome. Elizabeth has been a soloist at the San Francisco Festival of Contemporary Music; Hot Air Music Festival; and with the SFCM Percussion Ensemble.

Elizabeth received a BFA from Carnegie Mellon University under the tutelage of Jeanne Baxtresser and Alberto Almarza. She holds a Masters in Music from the San Francisco Conservatory of Music with San Francisco Symphony principal flutist Tim Day. Elizabeth was a Teaching Artist with the San Francisco's "Adventures in Music" Program in the 2017-18 school year.

Please contact me for details regarding online lessons, coaching, and workshops.
More information is available on my website:

www.talbertflute.com

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Low Register Articulation Bootcamp

I learned this sequence during a masterclass with Robert Langevin and I still do it almost every day. It's one of the most effective antidotes to sluggish low-register articulation. He teaches it using *Exercise No. 12* from Marcel Moyse's *Studies & Technical Exercises*, which I highly recommend. Below are Langevin's articulations using another classic exercise — Taffanel & Gaubert's *Exercise Journalier No. 7*, transposed down an octave.

Tip: For a focused “ha” sound, use a firm embouchure and a decisive air attack.

Tip: Remember the “Lift” in ALPS! Avoid rolling in by keeping your flute and head lifted, and directing the air with your lips instead.

Tip: As with all T&G etudes, transpose this into different keys as you go. When playing flat keys, just leave out the bar with low B.

- 1. Legato | 2. Legato + diaphragm | 3. "Ha" diaphragm only | 4. G + diaphragm |
- 5. D + diaphragm | 6. GD | 7. DG | 8. GDG | 9. DGD
- *In variations 6-9, each note is doubled or tripled.

3

5

7

9

11

13



15



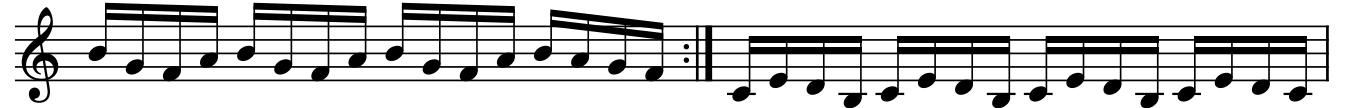
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