

February 24, 2019

Dear members of the UNO Professorship Review Committee,

Please accept my application for consideration of a Named Professorship. I am attaching a copy of my current C.V. to this email, I have shared supporting files in a Box folder, and to make it easier to review my materials, I have created a subpage on my website devoted specifically to this award process at [www.christiebeard.net/adroca](http://www.christiebeard.net/adroca).

The main focus of my creative activity and research revolves around the piccolo – the smaller “cousin” of the flute: its history, its development, and its repertoire. When I was in the process of finishing my doctorate at the University of Texas at Austin, there were then only 3 specialists in the world who were championing the piccolo as a viable solo instrument. After joining the faculty at UNO in 2002, I have worked tirelessly to bring visibility to music composed for the piccolo, encouraging composers to write new works for it; building PiccoloHQ.com (“piccolo headquarters”), a comprehensive website devoted specifically to the piccolo’s pedagogy, repertoire, research, and history (the first website of its kind, launched in 2005); and forging ground-breaking piccolo-specific events such as the International Piccolo Symposium – the first piccolo focused event in the world – which gathered together dozens of piccolo specialists, enthusiasts, and composers from all corners of the globe to UNO to discuss, teach, perform, and promote all aspects of the piccolo. IPS also included an International Piccolo Composition Competition component which attracted submissions from around the world, including new works by established as well as budding composers, several of which have since become standards in the piccolo’s growing catalogue. IPS was one of my greatest early achievements of which I am very proud, as its success proved there was a worldwide void that needed to be filled, thus helping to spawn similar events in Slovenia (European Piccolo Festival in 2012) as well as the prestigious International Piccolo Festival in Italy founded in 2014 by Nicola Mazzanti (the first guest artist I invited to IPS), both at which I have served as a guest artist-teacher (2012 and 2018, respectively).

The success of IPS also brought much credibility and recognition to my name, as it served as a platform through which I could share my talents for performance and teaching in front of the internationally renowned piccoloists who I invited to serve as artist-teachers, solidifying my status as an internationally recognized piccolo specialist by 2010. Since that time, I am regularly invited to serve as a guest artist at flute festivals throughout North America, South America and Europe – most often as the piccolo specialist. I am regularly tapped to give interviews and/or to write articles on piccolo-specific topics for all the major flute journals, websites, and podcasts in the both the USA and in Europe; I am on the regular rotation of specialists called upon to judge all the major piccolo competitions (most notably, the National Flute Association’s competitions); and in 2014 I was invited by the NFA to serve on its Piccolo Committee. Following the creation of the new piccolo festivals in Europe, I have turned the bulk of my attention back to working with composers by encouraging them to write new works for the piccolo, and tirelessly helping them to promote those compositions by performing them in venues around the world. My efforts have resulted in the creation of nearly two dozen pieces that I have commissioned and/or for which I have given the world premiere performance, the most noteworthy of which includes the Sonata No. 3 by Matthew Smith (UK) written for me in 2012 (now a staple of the piccolo repertoire); a piccolo duo by David Loeb (USA) in 2014 which I co-commissioned and premiered with the now-retired piccoloist of the MET Orchestra, Mary Ann Archer; as well as co-commissioning 2 important sonatas in 2018 by American composers Amanda Harberg and Jim Stephenson.

As you can see from my C.V., the breadth and significance of my activities have only increased after my promotion to full professor and receiving my first named professorship award (both in 2013). A few of my most notable achievements since that time include: invitations to perform as a concerto soloist with prominent professional orchestras in Italy, Brazil, Argentina, and California; performing at 11 international flute festivals/conferences and 7 major domestic flute festivals; and embarking on 2 international solo tours. In January 2019 – through a nationally juried process – I have advanced to the finals of the celebrated *American Prize* competition’s professional soloist division for my performance of Ernesto Cordero’s *Concerto Boriken* for solo flute/piccolo and orchestra (with final results forthcoming). My place firmly established as one of most recognized piccolo specialists in the world, my

accomplishments as a flutist caught the attention of Sankyo Flutes – one of the most elite flute companies in the world – who invited me to their artist roster in 2016. I am actively collaborating with musicians around the world in various chamber ensembles including *The Beard-Wolff Duo* (formed in 2014 with Grammy award-winning guitarist Daniel Wolff of Brazil) with whom I have concertized in North and South America, and Europe; as well the more recent formation of *Trio Fortutio* (with Brazilian artists Rodrigo Alquati, cello and Catarina Domenici, piano). Since 2014, I have appeared as a collaborator on 3 CD's, including French piccolo legend Jean-Louis Beaumadier's *World Piccolo Vol. 2* album; Daniel Wolff's *Iberoamericana*; and Newberry's Victorian Cornet Band's *Thomas Coates: The Father of American Band Music*, all of which were released on major labels with national and international distribution. My position within the National Flute Association has become more prominent evidenced by being programmed on numerous concerts during each NFA convention, appointments to the Piccolo Committee in 2014 and to the Scholarship Committee in 2018, while continuing in my role as a contributing editor for the NFA's journal, *The Flutist Quarterly*. [It should be noted that although many of the engagements on my C.V. are labeled as "invited" activities, all of them should be considered having been the result of a reviewed/juried process, as all the invitations come from professionals in my field who have had the benefit of hearing or working with me].

Though the additional stipend that comes with a Professorship has helped to support my creative and professional activities, the truth of the matter is that the stipend really helps me to create exceptional opportunities at UNO for my students. With very limited resources for bringing in guest artists to our campus, I often rely on personal connections with my friends around the world with whom I can offer "exchanges" to bring them to UNO. In most cases, there is usually no funding on either side for campus visits and I therefore spend my own personal funds to either bring the guest artist to UNO, to fulfill my part of the exchange by going to their campus, or both. Since receiving the Regents-Foundation Professorship award in 2013, I have brought in 25 guest artists to the UNO campus to work with our students (including 6 non-flutists), I organized a tour with my students to Argentina, and I have brought them to important flute events in Canada, IL, IA, ND, and KS. I do these things because I am dedicated to my students and committed to providing them with the experiences they need to succeed, to help them build their professional networks within the global music community, and to provide them unique opportunities they would not get elsewhere. As a result, UNO flute students have been very successful in their pursuits, both in their student activities as well as in the professional circuit: in the last 6 years, my students have: won the piccolo position with the Fargo-Moorhead Symphony (ND); won substitute positions in the Omaha Symphony; had a book on Chinese music published by a major flute music publisher; won opportunities to perform in prestigious flute festivals and competitions around the world; continued their studies at respected graduate institutions across the country; and 5 recent graduates have been placed in teaching positions within the state of Nebraska.

I am honored to have been selected for UNO's Award for Distinguished Research or Creative Activity in 2019, and though my artistic and student-focused activities will certainly continue with or without a Named Professorship award, I would like to emphasize the fact that such an award assists me in making influential opportunities a reality for our students and for myself, which in turn brings our students success coupled with increased national and international recognition to the UNO School of Music and to the University as a whole. Thank you for your consideration of my application for one of the Named Professorship awards.

Respectfully,



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