

Elissa Volling



create different moods and sounds," said Volling.

The technique is a tool. Learning to use that tool includes training in the classical musical capital of the US.

"In New York it was a summer camp for strings only and it was focused on solo music. That was the first big big camp that I have been to... we had to practice 5 hours each day in solitude, they took away our phones and we had a ten minute break every hour," said Volling.

This big camp took place over 7 weeks in New York City, over summer vacation.

Music study for who works at portraying emotions through her music, or sharpening her musicality.

Even the more intense community of musicians, practicing for 5 hour a day in their rooms alone, that make-up orchestras are still a welcoming community.

"Musicians everywhere are just good people, they are just open and nice and so sweet to work with," said Volling.

This sentiment rings out across the country in places like LA, or places like LHS with one of the most open music departments in the state.

"We are just one big happy band family," said Volling.

The way that Elissa Volling varies the most from other musicians at the school is the fact that she has never even written her own song, only played in orchestras and large ensembles.

"I really like interpreting other people's music other artists who portray through their music are better than I am at making my own," said Volling.

Like creating a mental movie when reading a book Elissa pays attention to every detail of a piece of sheet music, she uses all the technique and tools she has been taught to create emotion in a piece.

"You have to look into the very tiny details like the dynamics and tempo and then really the chord changes that they wrote and really trusting your instincts on how it sounds," said Volling.

Classical musicians work as the medium, translating from the composer to the audience. The tools that Volling learned through schooling and practice all go towards moving an audience member towards an emotion. Keeping playing music personal between the composer, the musician and the passive audience.

"I have had so many great teachers that have all helped me in their own way to create more variety in music and tone and the skills," said Volling.

The approach to working in music that Elissa Volling takes is more classical than the way that Gabe Talbert has pursued and produced music.

"I really want to improve on my instrument and get into a good college with good scholarships," said junior viola player Elissa Volling.

Through the large groups that Volling plays with, she still finds personal connections to music rather than emphasizing herself in music it is all about the listener.

"It's really fulfilling and I really like making people happy through my music and improving people's lives through my music," said Volling.

Her training is more classical in the sense of the style of music she plays as well as with the tutoring she has received, which has taken place with some of the most competitive orchestras available. For instance, she works with The Denver Young Artists Orchestra, which is one of the leading youth orchestras in the country. The craft and study of music she has undergone takes commitment in studying music like a tool.

"Technique influences musicality...you have to work on it a lot, it's more challenging than it seems to make it seem easy," said Volling.

Musicality is the technical term for making music in a professional way in a band or orchestra. Technique like this reaches into so many different parts of the music that the audience member can hear.

"She made me focus on technique which influenced a lot, it influenced technicality the way that I play is now easier to

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