

Defining Creativity S1E16: Terry LaBolt transcript

Debbi: Hi, everyone. Thank you for joining me for this episode of Defining Creativity, a podcast that explores where and how creativity is found. I'm your host, Debbi Ponella, a creativity researcher, cultivator, and devotee. On today's episode, we're joined by...

Terry: Hi, I'm Terry LaBolt, and I am the music director of musical theater at Indiana University, and for many years, I was a Broadway conductor and pianist.

Debbi: Terry LaBolt, my friend, it is such a joy to be here with you today. I am so excited to unpack creativity with you. I see it manifest itself in you so brilliantly in so many ways as a performer and a teacher and arranger and in leadership within the pit or as a music director, conductor, whatever. But I'm guessing that that has a lot to do with your experiences and the development that you bring to that, that informs your creativity. So, if you don't mind, let's actually let's go back and start with just telling me how your creativity was developed and nurtured as a child or a young person.

Terry: Well, developed and nurtured. I'd have to give myself credit for that, because I came from a very blue-collar atmosphere. I was one of very few people in my family to go to college. My brother and I were the only two. And I think some of my creativity, quite a bit of it came from public music class in grade school, and then a very good music department in middle school and high school. And my private piano lessons were my primary outlets, you know.

I loved to read when I was, I still do, but I mean, I was a reader. And I would read books that were fiction, and I would put myself into the drama or, you know, secretly wish that Mary Poppins would come and rescue me. Or, you know, I, and I really did. Yeah, I was a little bit believing in some of the fiction that I read, so...

Debbi: So then let's fast forward. And you said that you went to college and your collegiate experience, did it further nurture and develop that creativity?

Terry: Yes. A lot of that came from my peers. I learned about abstract thinking. And for people who are musical, in my tenure at the Cincinnati Conservatory, there was a string quartet called the LaSalle Quartet. And at the time I was in school, they were recording the complete Schoenberg string quartets for Deutsche Grammophon.

Debbi: Wow.

Terry: Big deal. And so every semester, there was a recital where they would try out a Schoenberg Quartet. So three times a year, I would go and hear the LaSalle Quartet play Schoenberg. And, you know, it was... recital attendance was required on some level. And, you know, the Schoenberg was tough for a year or a year and a half. And I started, my ear started to expand. And instead of just hearing, and I'm sorry, these are musical terms, but instead of hearing what you might think of as like tertian harmony or traditional harmony, I started opening up to just listening for events and not listening for a chord to resolve or an amen cadence, and to just enjoy wherever it was headed. And, you know, some people use drugs to go to a place like that. But for me, I had Schoenberg to sort of open my horizons to beyond what I had known up to that point.

You know, when I went to college, I thought Stravinsky was a violin maker. I didn't have a lot of, you know, hardcore music background. I had great ears and fingers, and everything else I gained during school. And a lot of my creative thinking came from sitting around with my classmates talking about how we play and how we think and how we interpret, how we remember, how we forget our pieces, you know, just analyzing, analyzing, analyzing to a ridiculous degree. But it did change me. All of that information changed me.

Debbi: So, you're talking about hearing new sounds, being exposed to and experiencing just an opening of what is out there. Did you find, do you find that that applies to things beyond music?

Terry: [5:35] Yes, as I became older, I started to apply that. You know, in my 20s, I lived very close to the Guggenheim Museum in New York City, and I would often go there. You take the elevator to the top and you walk down the spiral. And as you walk down the spiral, there's a lot of modern art. And that began to speak to me as well. And so, I began to look at things beyond that.

And I would wonder, like, you know, what's beyond the third dimension? We're obviously in a 3D world, which means there is a fourth dimension. And what is that? And how would I, how could I see it? You know, a lot of

things like that, that were just beyond what we know exists. Are there other colors besides the one in the color wheel? Just kind of thinking that way, away from normal, and saying, you know, what's beyond normal? What's beyond excellent?

Debbi: [6:38] So you just mentioned that you were in New York City.

Terry: Yes.

Debbi: And you were young 20s then? You were early 20s after college? So jumping into New York City and starting a career there, how did creativity help you navigate that?

Terry: I'm not sure it did. I think at that time in my life, I was a person who did what other people needed to be done musically. In other words, if you wanted to go a certain speed, and you were singing, and I was conducting, I would go at that speed. Because I knew that's what you needed. So, I was generous, but there was not a lot of me involved in that picture. And as I got older, more and more of me came into the picture. And so my ideas became, you know, approaching 50% of the deal, when at the beginning it was a small percentage.

Debbi: I would argue, though, that just being able to read the situation, and adapt, and be flexible, and learn how to do that, right there you're being creative. It might not be in the same way, but making those...

Terry: Yes, it was a form of being creative.

Debbi: Yes.

Terry: Because it's not what other people did. So I suppose it's creative. One of my, well, my primary employer was Carol Channing. And Carol Channing would say, I won't do her voice...

Debbi: Oh, you can do her voice.

Terry: Okay, she would say, I love it because you're the first person who conducts it the same every time. And really, I was the first person who did it differently every time. Because I knew exactly what she needed, all the time. I knew from the way she walked on stage, and how many times she blinked her eyes in a minute. I knew how fast she needed to go. And these are minor adjustments I would make. It wasn't something that would throw the whole show off. But, you know, I would just conform the show to her. So, I suppose that could be considered creative.

Debbi: I would say so. Absolutely. So, speaking of that experience, which primarily was *with Hello Dolly*, correct? But you did other work with her?

Terry: Yes, I did a lot of other stuff with her. But I started doing *Hello Dolly*. Well, my first show with her was a show called *Sugar Babies*, which was a national tour with she and Robert Morse. And I was the assistant. And I got promoted because I would do the show twice a week and she liked it better than the regular guy. And so he went away.

Debbi: Oh.

Terry: I, at a very too young an age, became a conductor. And then I continued to conduct for her for a long time.

Debbi: So talk to me a little bit about that environment, because we talk about environment with creativity, you know, what inspires it, what allows it to free flow, or what on the other side stifles creativity and environment? What kind of environment were you in at that point? And what did you glean from that?

Terry: [10:23] Well, I got a couple of things from it. And I'm just going to say what they are. I'm not really applying it to creativity, as I'm saying it. The first thing I got was, first of all, I was very young. So, I was younger than everybody in the orchestra, and most of the people in the show. So, while I was qualified musically, I don't know that I was really qualified as a person to be in charge of all that. I could deal with what I needed to deal with. But, you know, it was hard for me to have the respect of everybody, because I was so young.

The second thing I gained, well, I don't know if that's gained, but it's something I had to acquire. And I had to be very aware of myself, my behavior, so that I had a lot of respect for everyone there, and sort of realized I was, in a way, a guest in their house. Number two is that I acquired a great deal of technique, because I conducted a new orchestra every week or two. So, we had a traveling pianist, and drummer, and me, and that was it. Everybody else came from the city we played in.

So, when we arrived on Tuesday, we had three hours, maybe four, to rehearse the show. And then it was opening night with critics present. So, I had to basically get the orchestra through the show. Sometimes they were lost, and I had to have the ability to communicate without talking to them what needed to happen, and where they were, and when to come back in. And I had to know the score extremely well, including even the page turns in the individual parts, because I had to know where they were going to maybe get lost.

And I didn't realize this at the time, but going forward, you know, I have an incredible technique in the pit, because, you know, I can keep everybody on track all the time.

Debbi: I agree. I agree. I love being in pit with you.

Terry: So the tools and techniques that I got in those early years enabled me to be more creative later, because I could, you know, I had a better language as a conductor and music director going forward. At the time, I don't think it felt that creative, because I was recreating a show that existed, and I was trying to do it justice. And it was a little bit of a museum piece. And later, as a result of all that work, I was able to accomplish a lot more as an arranger, on the podium, and so forth.

Debbi: Yeah, and it is a really special skill to be able to do that. You're talking about creating a piece, whether it's a show or a piece of music, whatever kind of repertoire. And in creating that or recreating that, it's a collaboration. It's a collaboration from what's been written and making it something that then comes alive. And all those people in there, I would be interested to know how you approach having those people in your group be creative and be part of that and not just be a cog.

Terry: [14:02] Oh, that's easy. And again, this I learned the hard way. First of all, when you conduct, when you go to give a downbeat, it's not telling people to play, it's an invitation to play. And this is the most important thing for any conductor. And I have given this advice to other conductors, and they have looked at me like I don't know what I'm talking about. But the simple way you give a downbeat will predict what kind of success you have.

And the same if you're slowing down, you have to incorporate what the musicians are feeling about that slowdown a little bit. So, you know, if you're feeling a little slower than I'm feeling, but we're all kind of going that way, then I have to let that happen. I just can't dictate something that's in my head. There are conductors that do that and they are uncreative. But for me, it's all about allowing the other people in and their musicianship in and never telling them, but always inviting them.

Debbi: And I think that's a huge thing that you are in relationship with these people and collaborating. I'd be interested to hear you reflect on how that might apply to relationships outside of the pit or on the stage, even in your department at work or how you work with other creatives or just in life in general. How does that give and take collaboration in existing in life and being work for you?

Terry: I think the first most important thing is the idea of listening and not just talking. And particularly now, you know, coming out of COVID, everybody else's message is so much more important right now. So that I always have to know with who I'm dealing with, where it's a student or a colleague or people in the show. I have to kind of know where they are. If I don't have students' attention in class, my first thought is, I'm not engaging them. It's not they're being bad. It's always like, what am I doing that's making them check out?

And I would say the same with my colleagues. So, I'm kind of hyper aware of where other people are all the time and I'm making adjustments. When I was younger, you know, as I said, the same with the music. It's like, you know, if your favorite color was blue, then I would say my favorite color was blue. But then I learned that I can have a different favorite color. This is sort of maybe an analogy that applies to my life. I can have a favorite color that's different from yours.

And if everybody in the room has their own favorite color, then we have a rainbow. Instead of a black and white world. So, I think that might very generally summarize how that applies to me in life.

Debbi: I love that. And it's so important to understand the value of that kind of diversity and that people are unique. We're better off when they don't try and fit in a mold.

Terry: Yes. Yes. And I always say celebrate flaws. And celebrate the differences. And when I'm in a faculty meeting to say, you know, I can't be blind to color. I have to celebrate color and I have to celebrate like a learning disability. And I have to say, you know, I have to celebrate that. I can't say, oh, that's not a problem. I have to say, really, you know, and not sort of put it aside.

Debbi: [17:59] Thinking of who you're teaching, musical theater students, and what their world is now and what it can and will maybe be if things go well for them. There is some sort of line there that, yes, you want to encourage them to be unique in themselves and to have that creative expression, and that's the point.

But there's also that part of it that is you line up and they see if you're too tall or you're too short. How do you get them to appreciate who they are and the value of their voice when there's so much coming from the outside telling them you're not right or something like that?

Terry: Fortunately, that's changing every day. Now it's almost the reverse is true regarding types of people on Broadway. It's like if you're not normal, you know, what maybe would have been considered normal 20 years ago, that's like a plus. So, the casting people are looking for unusual. I mean, you know, we had that three or four years ago, the girl playing Ado Annie in a wheelchair in *Oklahoma* and she won the Tony. And, you know, we had her come in to a Zoom with all of the kids one week during COVID.

And I was able to tell her, you know, you made history. And I get to tell people. That you made history in my class and you know it really touched her. But I do have to prepare people for that, because there are times when there's maybe you know, you have to fit the costume or something like that, or you have to sing a certain range, or you have to be a certain kind of person, certain kind of soprano. They have to realize that other people can be fickle, number one, and they can be fickle about body type and skin color and all kinds of things.

And when they do express that or use that, that has nothing to do with talent or ability. It only has to do with the vision of that person. And if it's narrow, then maybe they didn't want to do that anyway. Maybe that is a project they could have passed on partly.

Debbi: Partly, I'm hearing a different, maybe, perspective of what success is and how to find it for yourself, that is not just relating to what roles available or if somebody else sees you in that part.

Terry: Well, yes, there's success and there's achievement, and that gets very confused for a lot of people. Now I, with my students, I really try hard to get them to understand the difference, because most of them are people who have learned to get the best grade on the test and who have wanted to know, like, what the teacher wants, and do all those things, and I'm included in that. We equate achievement with happiness and really we shouldn't do that.

We can equate success with happiness, but success is not like a job or a salary, it's a personal thing. It's like, did I do my best, and so forth. Not, did I get this? Am I number one? All those things, yeah, that helps students be creative when they realize you know how can I do my best instead of what do they want? That's a huge thing. That's a goal that I have for each of them.

Debbi: Well, and you're teaching to the full person as well. So those characteristics that you're developing, other than the actual technique of singing or acting or all of those, are also things that can transfer and be valuable in life and navigating that.

Terry: Oh yes. Or in, you know, an unrelated career, or just having a sense of self. Some people have it from mom and dad, some people have to acquire it somewhere else, but really the important thing to succeed is to have a good sense of yourself, so that you're not filled with doubt, so forth.

Debbi: Well, and I think that a lot of creative people, which I do believe that everybody is creative in some way and hopefully they can learn to tap into that.

Terry: Me, too.

Debbi: But I think that when you're out there and you're developing and using your imagination, if you're somebody who can imagine possibilities, those possibilities can cut both ways. They can be you know your name and lights, but they can also be the negative too. So how do you help people navigate that?

Terry: [23:12] Well, let's see if this covers that. This is something that I tell my students all the time, and this is not necessarily in reference to singing, but I say, everyone has a beautiful voice and, yes, you need technique and you need different things, but really the key to finding a beautiful voice is unlocking the obstacles. So, those things that keep your voice from being in the room—and this you can apply to anything, but let's just apply it to singing—some of the things that can keep your voice from being in the room are physical tension of some kind, a lack of knowledge of the mechanism that produces the sound, but also fear, inhibitions, things you've been taught to do a certain way that like sit or stand a certain way and behave a certain way. All of those things can keep the voice, whatever that voice is, can keep that out of the room.

Like a little pair of curtains that's closed and opening the curtains... Really, as a teacher, that's the most important thing that I do. When you open the curtains, I suppose you're opening yourself up to some negative, but I think when you get to that kind of place that those things that you're saying are negative are some of those obstacles that have to be eliminated or lessened. That's going to make the person more successful because they won't be ruled by the negativity.

Debbi: Absolutely. And we talk about with creativity that you do have to be vulnerable, and you have to be willing to take risks, and that can be scary. That can be scary, but...

Terry: Yeah. Courage is required.

Debbi: Absolutely. Anything into the unknown, I mean, you have to.

Terry: [25:13] I used to say when I taught in Cincinnati, I thought I made this up, but as it turns out, I didn't. But I would say, have the courage to be bad. It was my version of it, my Midwestern version of what is actually 'dare to fail,' which is a very well-known slogan motto. But I didn't know that when I was a young teacher. I had my own version, which was have the courage to be bad, have the courage to be terrible. And that's where that good work comes. The minute of somebody not trying to be good, I'm saying that in quotes, or their idea of what correct or good is, that's when you really get somewhere.

Debbi: I was just talking to a young friend in her 20s, and she was saying how she just did an on-camera acting class and she went wanting to learn. And everybody in there was doing what they had already perfected because they wanted to come in and work those muscles and show and hope to be plucked out and found...

Terry: Yes.

Debbi: Yet, she's like, when and how do I learn? I just want to get better. Why would I bring my best stuff that I can do? I want to learn and work on what I'm not as good at.

Terry: She's in the wrong class. So, when it comes to performing, especially musical theater, there's craft and there's strategy. So, strategy is where these shoes sing this song, do it this way. Craft is like, know who you are, be yourself, have courage. It's all of the other part of it that's really what makes the difference between a good and bad performer.

So a lot of people are and a lot of programs are focused on strategy and they have casting people and a lot of those classes are actually, they're taking money and they're saying at the end of this course, you'll get to meet so-and-so. People are paying to be seen rather than paying to learn. So that's just a question of shopping around and finding the right thing because that's what some people want. A lot of people actually.

And again, they're focused on that strategy. There's a million out of work people there. How do I separate myself? It's not by what shoes you wear. Maybe a little teeny bit might be that or how your hair is or whether you look trendy. It's really, it's something else. It's something inside that's being a whole person.

Debbi: Yeah. And I think it's hard to teach sometimes too.

Debbi: [28:18] Let me ask you about your creative process and that can be in different ways. I guess maybe it's the same for you, but in composing or arranging or in learning a new piece of music, do you have a specific creative process that you follow?

Terry: I don't think it's specific in the way you're thinking, but I always start with research and inspiration. Let's say I'm arranging Autumn Leaves. So that doesn't mean I'm going to listen to five different people play or sing "Autumn Leaves." What that means is I'm going to... Who wrote it? I'm going to listen to other things they wrote.

I'm going to Google autumn songs or autumn music and I'm gonna find Vivaldi or I'm gonna find all kinds of things that might inspire me, and I might hear something or read something that makes me think of something I might want to do, you know, or an instrument I might want to use in a solo passage or something like that. So that's my creative process, kind of as an arranger. It really has to do with research and actually that is across the board, because I teach a class about the American songbook and I've never used the text for that class.

But you know, I read a lot. I have discovered the elements where that comes from, not by reading a book about that, but just reading in general about popular music in America and coming to my own conclusions. It's like how does Cuba, you know? How does Africa? How do slaves? How do all these people, how does South America, the continent, apply to this popular music? And how did the mountains of Appalachia?

And so I've come to my own kind of path for that through my research and I find that very creative because you know I come up with my own stuff. The same as a private teacher, I start with that goal of eliminating the obstacles. So that's different for every single student. So, I'm teaching each differently depending on where they're coming from.

You're a string player. If you're unable to make a beautiful sound because your arm is tight, then that's where I begin. Or if you're the player who's like waits for the one next to you before you start... Now, you know. And the person next to you like pushes your elbow, get you across the boat, you know. If you're that person, then I get you to be the person that says, "Okay, here we go."

So that's a little bit about my process. It's not a thing where it's like the words come first and the music comes... It's not anything like that. It's just like the world speaks to me. It could be something in my backyard. It can be a bird, it can be, you know trees. I look at. It can be anything.

Terry: [31:51] You know. A few minutes ago, you asked me about negativity and how, when you open yourself up and become vulnerable, that you're vulnerable to good and bad, and what I like to tell my students is that, bad things are informative. And so my quote is, "Every bad thing that happens to you is an opportunity for growth." So if somebody ends a relationship and they're upset, I have that to tell them. I said, "You actually are headed somewhere new that's better."

So if you don't get a role... Carol Burnett always said you know, when she didn't get a role, she always said it wasn't my turn, it was her turn and I'll have my turn. But this wasn't it. A great example is, who didn't get *My Fair Lady*? Julie Andrews. And then she got *The Sound of Music*. Because she didn't get *My Fair Lady*, she got *The Sound of Music*. And Faith Prince, who won a Tony for Adelaide in *Guys and Dolls*, was one of two people up for Audrey in *Little Shop*. And she lost that role to Ellen Green, and she was very upset at the time. But within a couple of years, she's playing at Adelaide on Broadway, not doing the little off-Broadway show down the street. And she's basically playing the same character, and she won a Tony. And had she not been turned down for *Little Shop*, she would have never played Adelaide.

So, you know, those are the kind of examples that I like to give people. But any time something bad happens, like a disease diagnosis or something like that, those things are informative, and they do take you somewhere new and better. And of course, I often use my own life as an example, because I've had several illnesses and things. And they are what made me a person, you know, a whole person.

Debbi: I love that you use those as examples, you use your own examples, and that I can only imagine that your students feel more able to be vulnerable because you're willing to be.

Terry: Oh, yes. If I don't act a fool in class, nobody else will. If I'm not goofy and, you know, flopping around and moving my arms too much, then, you know, they're not going to do that. And I'm not going to be able to say, you need to move around more if I'm not the embodiment of that.

Debbi: Lead by example and all that, but you truly do.

Debbi: [34:51] Are there any examples over your life of something that you think of when you think creativity? Something that someone's done or that you've been able to do that are just really fun, clear examples of creativity applied?

Terry: You know, I think the big event for me was the LaSalle Quartet playing Schoenberg. I think that was important. Just getting away from traditional harmony as a musician was kind of a huge thing. And abstract art is a huge thing. And I just like thinking like nobody else thinks. And I once... We were interviewing a playwright, and I wanted to know whether he was an abstract thinker.

So I said during the interview, which is probably not the best thing to say during an interview, but I said, "You know, did you ever think of writing a play that wasn't necessarily a story?" And he looks at me quizzically. And, you know, I'm just, again, I'm kind of free thinking. And I said, "Well, for example, did you ever think of writing a play about blue?" And I was just interested to see what he would say. There was no right or wrong answer.

But he did kind of in his mind, he didn't want to answer it. He wasn't doing a right or wrong thing, but he was like, basically said no. That, you know, he would concentrate on this kind of playwriting, and that that wasn't something he would be interested in doing, which was a very good answer. And it made me feel kind of silly. But, you know, I think about things like, could you write a play or a show about blue? And not like blue things, but just about blue, the color, and what would that be? And, you know, that kind of thinking is, I think, very creative.

I don't really get very far. At least I asked myself a question, you know, and someday I might have a great idea as something that's just not a traditional, like, point A to point B story.

Debbi: I do the Kids Compose thing. I work with young elementary school. And I was trying to find ways to make it more, you know, just like, this has got to mean something to these kids. And so, I decided Kids Compose is the name of my program. And I worked with a local art teacher and actually a friend who's out in Connecticut. And as these kids were working with the timbres of the different instruments, then I went to the art teachers and I'm like, okay, we're telling stories through music. We're having these feelings. What does it feel like? What does it look like? What texture? What color is it to hear this, to feel this? I just feel like when those kids can experience that, yes, a lot of mine is they're finding their own voice. They're finding an expression. They're connecting to music. But then it's the music. It's the hearing it. It's the seeing it. It's the feeling it. What does it feel like?

Terry: It's an age where people can tap into that much more easily because it hasn't been, I love this phrase, 'learned out of them.' You know, sometimes I'll meet somebody who's a really wonderful singer and they'll feel guilty. Well, Carol Channing was one. She's not a wonderful singer, but she hated that she didn't read music. And I always thought that was an advantage for her because she was a comedian and she was funnier. And I used to say, well, they didn't learn it out of you.

Or in Nashville, you know, there's that old joke. Do you read music? And in Nashville, they say not enough to hurt anything. The idea of kids being able to do that because, you know, as you get older, you get to that, "Is this going to be on the test place?"

Terry: Yeah, which is really tough.

Debbi: Yeah, it is.

Debbi: [38:51] My final question for you, Tee LaB, my dear friend, who I admire so much, is, what is your definition of creativity?

Terry: So, I thought about this a little bit because you did warn me you were gonna ask me this and really it's some things that I've already mentioned, but it's going beyond normal. Whatever we think the world is in dimensions, or colors, or literature, or whatever, what's beyond that. So that's why something abstract always

appeals to me, because it's outside the scope of, maybe the expected. I think imagination is very important, of course, in order to go there.

I don't always feel like the most imaginative person, but I'm courageous, so that I can go outside of the boundaries of what three dimensions are or what the scope of color is, and imagine that there's something else. And I do know, with regards to achievement, there is something beyond excellence, because I've experienced it, not necessarily myself, but I've been around people who go beyond a hundred and beyond excellent, and that's where artistry, the word artistry comes from, is what's the difference between artistry and what I like to say mere excellence?

So, there's a place above 100 there where you can go, where you say, okay, I'm doing this, absolutely, perfectly. Nobody could ever do this better. What happens if I go a step further? What world do I enter? And there is a whole world beyond 100, that you know, I have stepped in from time to time and it's very interesting. So...

Debbi: It is. You can transcend just what you're doing, and especially in collaboration. I mean you were talking before about if you're the person who waits for the other person to play or not, but in chamber music, you just breathe together. There's no question about somebody's lead. You breathe, you exist together, you experience this higher plane together, and I can only imagine that that can be beneficial throughout life in every way. I really think so.

Well, Terry, I cannot thank you enough for your time today. You are so generous and truly—I know I said it was a joy, it is. It's so wonderful to interact with you in any way. You inspire me and I am blessed to have the interactions that I have had and I hope that there will be more.

Terry: Oh, absolutely there will. Yeah.

Debbi: But thank you so much. Thank you for your, your insight and all that you give to this world.

Terry: Well, likewise, you know, thank you for your music, for one thing, for just one thing, and for this, all of this work you're doing right now, which is, you know, very interesting to me, so... Makes me stop. You know, talking with you makes me stop and think. You know what, what am I doing?

Debbi: And that's always a good thing, always new perspectives, and I grow so much doing this.

Debbi: That's a wrap for episode 16, my discussion with Broadway conductor and pianist and musical director of musical theater at Indiana University, Terry LaBolt. I'm so grateful for Terry and for you, the audience, for tuning in. Additional thanks to August Fackler for composing and recording the music. Join me next time as I talk creativity with technical executive, scientist, author and lifelong classical musician, Jonathan Phillips. Meanwhile, be open to possibilities, make connections and embrace your creativity, however it manifests itself in you.