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Today we'd like to introduce you to Claire Galloway.

Hi Claire, we're thrilled to have a chance to learn your story today. So, before we get into specifics, maybe you can briefly walk us through how you got to where you are today.

I've loved performing of some kind since getting to play Dasher in a holiday musical revue in pre-first (no, I didn't make that up - it was a grade between kindergarten and first grade at Twin Spring Farms in Pennsylvania). From there I was an avid dancer, pianist and began to foster dreams of being a Broadway singer after seeing our high school's production of Bye Bye Birdie as a fifth grader.

When I reached high school myself, I performed in the multiple choirs and left my intensive dance classes to join the musicals. I told my parents I wanted to audition for a couple of performance degrees alongside applying to other universities and they let me try some voice lessons to see if it might be a fit. My very first teacher told me "You should really start with a classical singing technique because it serves as a foundation for any type of singing. If you want to go into Broadway singing later on, you can! Just look at Audra McDonald!"

There was only one problem with this theory...I realized my voice was well suited to classical singing and I started to fall in love with the music. I had always loved languages, studying Spanish as a young kid (at that same school where I played Dasher) and transitioning to German in middle school with

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and alongside of people, and it seemed to fit my voice like a glove.

Fast forwarding a bit, I studied voice and languages throughout university and beyond. I even got a degree in teaching French and moved to France to teach English to high schoolers there, but the pull of a career in singing was still strong. This pull brought me to apply to Peabody. I created my own audition videos in a small studio in Strasbourg, France – often playing the piano for myself and enlisting my roommate to help me film. I was shocked to find I had been accepted.

Since then, I have been non-stop studying voice, various languages, stagecraft, learning about new types of ensemble singing, composition, even singing some Broadway – and realizing that I loved teaching voice because it incorporates everything I have adored throughout my journey. I can work with people to help them cultivate a deeper connection to their body, like in dance, I can help them with languages and play games to help them become less scared of pronunciation and “perfection,” and together we can build a vocabulary unique to their own experiences and world view to build a foundational technique that can take them down any path.

Today I teach multiple diction and repertoire courses, as well as career-building courses with the career office LaunchPad at Peabody, my alma mater. I also perform art songs, opera, and in ensembles in Baltimore and even internationally – I just completed a song festival in Sweden with private study in Norway, deepening my love for Scandinavian culture and music. And I have my own private studio of voice students who range from high schoolers to mature amateurs and professionals with acclaimed careers. I post little technique tips and singer journey updates every week in my Technique Tuesday series on Instagram, and love building community with other artists around the world to work on spreading the importance of art in the world and to try to better the standard of living for artists.

Please do visit my website to see you when I will be performing next near you, and/or to book a free 30 minute trial lesson with me!

Would you say it's been a smooth road, and if not, what are some of the biggest challenges you've faced along the way?

No path is without its struggles and the career of a freelance singer (and teacher) is a treacherous one. It is very hard to find stability within a gig-life job as all of us know. What's even harder in the world of the arts is that you are constantly putting yourself out there in a vulnerable place to get jobs. As my husband puts it, we are constantly interviewing for work. We have to open ourselves up in these characters, in the span

presented fits what they are picturing for a production. The feedback we receive, if any, is often focused on things completely unrelated to singing – attire, appearance, attitude. We have no true pathway to success, even though there is one still preached as the way to “make it” in our industry. So, we are left to figure it out on our own while battling with rejection and resilience.

I personally have also faced sometimes of real vocal instability, where I would have trouble singing and reach out to teachers who would say “I’m not sure if I can fix you, but let’s try.” Having your body be your instrument is one of the most terrifying parts of the job. Injuries, mild illness, and certainly COVID, but so much more affects your body – which in turn affects your voice. I always joke that our industry has it out for us because the main “audition season” for opera companies is in December. The weather is the worst, travel conditions are treacherous and stressful, singers are already incredibly busy singing holiday concerts, and everyone gets sick in the winter.

The most important thing to do to continue in this career is to know your own individual “WHY.” Why do I do this? Why is it important to me and to the people who hear me? This way you keep coming back to your internal drive and you can create your own goals and feedback for each opportunity to share your voice – and it helps you create your own opportunities with people you love working with instead of always waiting for something outside of yourself to “choose” you or validate you in some way. You can validate yourself and your reason for being the artist you are.

Thanks for sharing that. So, maybe next you can tell us a bit more about your work?

I am a freelance soprano who is passionate for art song in any form, opera, and ensemble singing (though I often sing alto in ensembles because altos get the fun harmonies). I curate recitals that I can offer in any number of venues, including your own living room! I think recitals are super malleable – you can make them whatever you want...little staged productions, sing-alongs, variety shows. They are an incredible vehicle for storytelling within community.

I teach voice, both technique, and style, to singers of any level and any style. I have students who are currently studying classical voice at Indiana University’s Jacob School, Juilliard’s Pre-College program, and those that perform professionally, AND those that are amateurs who sing with local ensembles, karaoke, and just for themselves. I focus on really connecting with your body (I joke that my students don’t need gym memberships if they’re taking lessons with me), talk about how to see and understand what your breath and voice are doing by using physical gestures and anatomy, and we talk

own unique voice.

I also coach singers (and speakers) in language pronunciation and inflection for French, German, Italian, and now in Swedish, Norwegian, Danish, Icelandic, and Russian.

All of my teaching and coaching can be done in person at my home studio OR online via Zoom. I have been successfully and happily teaching and coaching online since 2020 and have students in Europe and the United States who work with me regularly. Let's get to work!

We love surprises, fun facts, and unexpected stories. Is there something you can share that might surprise us?

I think it's my worst-hidden secret, but I am an avid baker – and that grew out of my childhood baking with my parents (we would make a groundhog-shaped cookie every year on Groundhog Day, and still do!). I also fell deeply in love with Julia Child, her mission, and her style of delivery at a pretty young age. I still do impressions of her – and have even found that it helped me work on something in my voice that I struggled with for a while!

This past Spring, I even took an online pastry course through Boston University's School of Food and Wine and had an incredible time learning about the various foundational aspects of desserts. My choir mates at Emmanuel Episcopal Church got to eat all of the products.

My dream, really, is to eventually own a bakery space that can serve as a community meeting space for everyone, but especially musicians. In the evening it could serve as a rehearsal and performance space, and I'd love for us to be able to showcase local visual artists – all around beautiful, simple baked goods and some good drinks.

Also, I have training in stage combat, so I know how to handle a quarterstaff and a sword. ;))

Pricing:

- I offer a FREE 30-minute First Timer Trial Lesson
- 30-minute voice lessons or coachings – \$50
- 45-minute voice lessons or coachings – \$65
- Get in touch to talk about programming a recital!
- 30-minute beginner-intermediate piano lessons – \$40

Contact Info:

- **Website:** www.ClaireGalloway.com
- **Instagram:** www.Instagram.com/clairegallowaysoprano
- **Facebook:** www.Facebook.com/clairegallowaysoprano





Technique Tuesdays!

Get a taste of my teaching style and follow along for some technique tips and some general lifestyle reminders for maintaining a healthy voice no matter what your profession.

Technique Tuesday!



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Erik Franklin, composer
Claire Galloway, soprano
Edward Rothmel, pianist



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