

Happy Holidays!

Flute Society

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HORSFALL INFORMATION:

Competition: Saturday, January 26, 2008

Tadeu Coelho, Upper Division adjudicator;
Lisa McCarthy, Lower Division adjudicator

Artist's Recital: **Sunday, January 27, 2008 3:00 p.m.**, with **Tadeu Coelho** featuring music by: Mozart, Berio, Widor, Poulenc, Cornils, and Silva

Cornish College of the Arts, Seattle

HORSFALL ADJUDICATOR, TADEU COELHO has been a Resident Artist and Professor of Flute at the North Carolina School of the Arts since the fall of 2002. He previously served as Associate Professor of Flute at the University of Iowa from 1997-2002, as Assistant Professor of Flute at the University of New Mexico from 1992-1997 and as Visiting Professor at the Ino Mirkovich Music Academy in Croatia. Dr. Coelho frequently appears as soloist, chamber musician and master clinician throughout Europe, Asia and the Americas. He has performed as First Solo Flutist of the Santa Fe Symphony, Hofer Symphoniker in Germany and the Spoleto Festival Orchestra in Italy, among others, as well as guest appearances with the Boston Symphony.

An avid proponent of new music and music of the Americas, Tadeu Coelho has commissioned, performed and recorded works by notable composers. His solo CDs include: 18th Century Flute Sonatas, Life Drawing (works for solo flute), Rompe! (chamber music from Mexico), Miyazawa Flutists of the World, and Flute Music from Brazil. He can also be heard performing works by Thomas Delio on 3D Classics and Villa-Lobos on Albany Records with his brother, bassoonist Benjamin Coelho. He has published the complete works of Pattápio Silva and other pieces for solo flute as well as collections of daily exercises with accompanying CDs.

Tadeu Coelho received his Doctor of Musical Arts degree from the Manhattan School of Music as a student of Julius Baker and Ransom Wilson. Started on the flute by his father, Tadeu Coelho also studied with Keith Underwood, Thomas Nyfenger, Andrew Lolya and Arthur Ephross. He gave his New York recital debut at Weill Recital Hall at Carnegie Hall in April of 1992. In his native Brazil, Dr. Coelho studied with Spartacco Rossi, João Dias Carrasqueira and Jean Noel Sagaard.

<http://www.tadeucoelho.com/>





Circular Breathing in 13 Easy Steps

by Dr. Tadeu Coelho

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I first came across circular breathing when I was thirteen years old living in Brazil. I was backstage, after a concert of the São Paulo Municipal Orchestra, when I was introduced to the first trumpet player. There were many musicians around him, all talking about how incredible he was and how long he could sustain a note. They said he was doing "circular breathing" and I was fascinated by the novelty. I could not wait to get home that night to play in such a manner myself. After several tries, I gave up. The subject of circular breathing surfaced a few more times during my adolescent years, but it was not until I was in college, pursuing my bachelor's degree, that I took it seriously. One day, in a practicing room at SUNY Purchase, I remembered the infamous trumpet player. This time I tried with all my might. I held a note for as long as I could and I told myself that I was not going to take a breath through my mouth but rather through my nose. To my astonishment, I did manage to breathe through my nose while continuing playing. However, I did not know how I did it. It was not until a year later, that I decided to start experimenting with it.

Without anyone's help, I wrote down step by step what I thought the process should be and I practiced each one of them individually. After a few hours I was able to manage the technique well enough not to be discouraged. Practicing it sporadically for the next two years, I mastered the technique in order to utilize it in a concert setting. I have used it for orchestral music, such as Berlioz's *Symphonie fantastique*; in solo pieces, such as Demersseman's *Carnival of Venice Variations*; and some avant-garde works as well. I have talked to other wind players about the idea (particularly to clarinetists, oboists, and saxophonists) and discovered we shared some common points, although they have considerably more backed up pressure than flutists do. I have taught circular breathing successfully to my students in the same way that I have learned. My technique differs from others in the sense that I do not exceedingly inflate my cheeks. I find the latter displeasing to look at during a stage performance.

Most students understand my "thirteen easy steps" quickly and a few are able to do it right away. Others may take some time and determination, but they are not discouraged. I hope anyone attempting to follow my thirteen steps will be consistent to try them out without omitting any one of them. Such person should remember to let the body tell what sensation is occurring at a particular time. I am sure that with a few hours of practice you too will be able to understand and master this fascinating technique, which we call circular breathing.

13 Easy Steps:

1. Inflate cheeks, then breathe through nose, while cheeks stay inflated (this is the prerequisite to see if you are able to do circular breathing)
2. Fill cheeks, and then deflate cheeks slowly by squeezing it **with hand**. Try to generate some backed up pressure (small lips aperture), using only the air in the cheeks.
3. Same as 2, **without** using hand.
4. Deflate cheeks **with hand** while inhaling through nose.
5. Same as 4, **without** hand.
6. Inflate cheeks; squeeze air out **with hand** onto the headjoint, making some sound (hold the headjoint with one hand and the cheeks with the other; no breathing yet).
7. Same as 6, **without** hand.
8. Take lungful of air, release air, **one** cheekful at a time until no more air is left in the lungs (no breathing, and without the headjoint).
9. Same as 8, **but inhaling** through nose while emptying cheeks.
10. Holding the nose, try to produce a continuous airflow, refilling cheeks with air from lungs with a "kuh" syllable, **without allowing cheeks to deflate** (cheeks stay in a constant state of inflation, and tongue moves forward trying to create more backed up air pressure).
11. Same as 10, but **use a hiss** instead of "kuh" to continuously fill cheeks.
12. Same as 10, blowing in the headjoint.
13. Same as 11, blowing in the headjoint.

An easy and rewarding way to test your new technique is to practice it with a drinking straw in a half glass of water, trying to make a continuous stream of bubbles. If after all of these steps you still cannot do it, call me for a lesson. I will be happy to work with you on this. You can reach me through my web site, www.tadeucoelho.com. Happy bubbling J

EVENT NOTICE 🎵
FLUTE MARKETPLACE
 🎵 ANNOUNCEMENTS

Performance Announcements

Donna Shinn will be giving a faculty recital on Sunday, January 20 at 4 p.m. in Brechemin Auditorium. UW School of Music.



Seattle Music Store Re-Opening

Capitol Music Center will be reopening on February 1, 2008 at 1032 NE 65th Street, in the Roosevelt District.

Teachers are invited to come use their classrooms/ studios free through 2008.

They are also looking for part-time and full-time help. If you're interested in applying for a job, contact Albert Israel at albertcmcl@yahoo.com or 206-622-0171.

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NEWSLETTER INFORMATION: In general, articles must be received by the 15th of each month for inclusion in the following month's issue. To submit an article for inclusion, contact Dean Speer, newsletter editor, at sfseditor@seattleflutesociety.org (206) 685-1327 [w] or c/o 106—16th Avenue, Seattle, WA. 98122-5611. The Editor reserves the right to edit all submissions for grammar, length, clarity, and appropriateness. The opinions expressed by individual contributors do not necessarily express those of the SFS. The Newsletter is mailed by 3rd Class Bulk Mail and cannot be forwarded. Send address changes by e-mail (preferred method) to membership@seattleflutesociety.org or call Matt Johnson: (425) 444-4646. You may also send changes by mail (address on p.12). Classified/Marketplace ads are \$5 per every 3 lines. (\$10 for non-members). Please send your check payable to SFS along with your typed ad copy to the above postal address. Performance announcements are a service to our members and are free of charge. **For commercial display ads and membership**, please contact our commercial membership representative.



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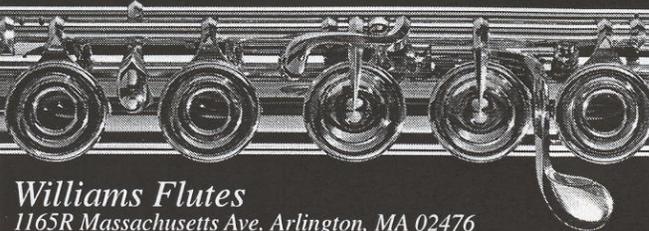
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Seattle Flute Society's Mission:

The general aim and purpose of the Seattle Flute Society shall be to cultivate, promote, foster, sponsor, and develop among its members and the general public the appreciation of the flute as a musical instrument; to develop and further the quality of the instrument itself, and of its related components; to encourage the composition of music for the flute; and to improve the quality of performance flutists.

Mark your calendars and/or register now for:

| | | |
|---|----------------------------------|------------------------------------|
| Horsfall Weekend | January 26-27, 2008 | Cornish College, Kerry Hall |
| Horsfall Winners' Recital | February 10, 7:00pm | Demaray Hall, SPU |
| Paula Robison- featured guest artist | Sunday, April 6th | Town Hall |
| The All Members' Recital | Sunday, May 4th at 3 p.m. | Bethany Lutheran Church |