

March 2008
Volume 13, Issue 1



14th Annual Flute Fair a Rousing Success!

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Tadeu Coelho and Horace Alexander Young get down at the 2007 Flute Fair at Oklahoma Christian University in Edmond.

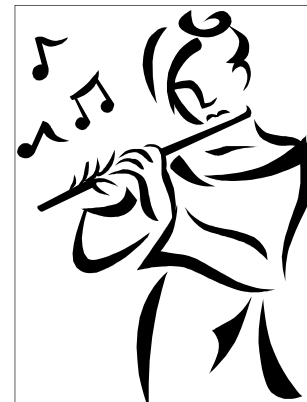
Letter from the President

OFS President's Message January 2008—DeLee Francis

We started off 2008 with a great event – the Pat George Flute Spa at OU on January 27th. Those who attended really enjoyed her four-hour class. She shared a wealth of information in a short amount of time, with a variety of tips ranging from very memorable advice on how to hold your flute to how to master practicing scales with movement.

OFS President's Message March 2008, continued.

It was fun taking the ideas that she gave us to the Oklahoma City Symphonic Band rehearsal this week and showing them to the other flutists. Three of us in the flute section had attended Ms. George's session and those who didn't get to go were curious to find out what we had learned. Especially when we were putting our flutes up to our noses and going through a series of steps to try out the way that Ms. George had recommended we hold our flutes!



We also recently had our annual Solo & Ensemble Festival at Oklahoma City University on February 2nd. Dr. Conor Nelson, the new flute professor at Oklahoma State University, presented a workshop at 12:00 p.m. at the event, followed by a short recital, and judged the 9th-12th grade outstanding soloist competition at the Honor Recital. The Honor Recital will feature student performers who were selected on the basis of their performances for the Festival judges earlier that day. Thank you to Parthena Owens and Dr. Janet Romanishin for chairing the Festival this year.

Thank you to several Flute Fair 2007 co-chairs who did a terrific job this last fall with that event: Heather Hoffhines (program chair), Dr. Conor Nelson (masterclass & Collegiate Competition chair), Mamie Sprinkle-Brooks (registration & grant chair), Natalie Syring (scheduling chair) and Dr. Amy Zuback (on-site chair). We also hired a student worker from Oklahoma Christian University, Lynn Ashby, to work the registration desk. This worked out really well because it freed up our flutist volunteers to be available to attend classes and recitals. Our guest artists, Tadeu Coelho and Horace Alexander Young were outstanding. Congratulations to all of the masterclass and Collegiate Competition performers! Junior High masterclass participants were Bailey Flennikan,

DeLee and Tadeu Coelho, Flute Fair main guest artist.



Mallory Elkins, Miranda Hamilton, Emma Lukowski and Dae-Kun Heo. High school masterclass participants were Rachael Bessert, Jacqueline Wiegner, Lauren Hampton and Shealynn Morefield. College masterclass participants were Katherine Reynolds, Leonor Javier, Melissa Williamson, Kelly Haley and Angela Heck. Collegiate Competition participants were Kelly Haley, Angela Heck, Katherine Herbison, Leonor Javier, Hannah

Miller, Yong-Il Park, and Patricia Surman. Winners of the Collegiate Competition, who all performed at the Finale Concert, were Kelly Haley and Hannah Miller, tied for first place, and Leonor Javier in second place.

Congratulations to all of the Honor Flute Choir members, who were selected by nomination. Besides their wonderful individual choir performances, we also had a combined performance with the Honor Flute Choirs and the Adult Flute Choir of “Oklahoma” arranged by Jerry Neil Smith. It was a fun way to end the Finale Concert. The Adult Flute Choir premiered the new Oklahoma Flute Society commissioned piece “Oklahoma Landscapes” by Grace Wiley Smith. This special piece was commissioned in honor of the Oklahoma Centennial. Ms. Smith’s piece toured the State of Oklahoma, depicting areas such as Quartz Mountain, Black Mesa, Little Sahara, Turner Falls, Kiamichi River and Red Rock Canyon. Ms. Smith also used some melodies that originated from the Muscogee hymn “My Peace I Leave with You”. Thank you to Diane Matthews for volunteering as our open flute choir reading session conductor at Flute Fair. And a special thank you to Natalie Syring for all the work that she puts in as conductor of the Honor Flute Choirs and Adult Flute Choir.

We also had something unusual happen this year in that we had two exhibitors offer to give extra classes at Flute Fair. Joshua Branin, the new instrument repairman at Norman Music Center gave two great repair classes – an easy repair clinic on Saturday and an intermediate to advanced clinic on Sunday. Jason Blank, the new Haynes representative, gave a short recital and also taught an open masterclass, taking volunteers from the audience to perform. Both Joshua and Jason very generously volunteered their services at no charge to OFS.



Mike Reed, Larsen Music Co.

The recitals by both Dr. Coelho and Mr. Young were incredible. Dr. Coelho is an advocate of new music, and performed several pieces that had special meaning to him. The *Flute Variations* by Pattapio Silva were written as an honor to Wilhelm Popp. Silva was a self-taught Brazilian flutist who lived from 1880 to 1907. Besides outstanding performances of Mozart, Widor, and Poulenc, Dr. Coelho also performed an interesting contemporary piece that was written for him in 2000 by Margaret Cornils called *Harlequin*.

Mr. Young performed with a jazz combo from the University of Central Oklahoma consisting of Brian Gorrell, Johnny Nelson, and David Hardman. Mr. Young’s jazz flute

OFS President's Message March 2008, continued.

style was exceptional. The group performed several great charts including *Straight Life*, *Dolphin Dance*, *Autumn Leaves* and *Memphis Underground*. He and Dr. Coelho even treated us to a surprise duet at this recital, having planned it when they knew they would be at Flute Fair together. Flute Fair can provide inspiration even for our guest artists!

The confirmed date for the 2008 Members' Recital is Sunday, June 1st, 2008. The Honor Flute Choirs as well as the Adult Flute Choir, conducted by Natalie Syring, will be performing at the Members' Recital, so watch for news of rehearsals in upcoming e-mails. Plans are also underway for Flute Fair 2008!

Thanks to all of you for promoting the flute! Happy Fluting! DeLee Francis

Upcoming Events

The **OFS adult flute choir** has been accepted to perform at the **NFA convention** this coming August. Here are the details:

Date: Thursday, August 7

Time: 7:00-7:45 pm

Room: Hyatt Lobby

Event title and program components: Evening Flute Choir Concert:
Oklahoma Centennial Adult Flute Choir

This looks like a good spot. Traditionally, selected flute choirs play right before the evening Gala concert, which almost EVERYONE attends. There are usually LOTS of people waiting for the evening concert, so the audience is very large. Thursday, Aug. 7 is the first day of the NFA convention.

Let Natalie Syring or DeLee Francis know if you have committed to this performance. College students and adult members of OFS will be accepted. The commissioned music and a few other related pieces will be performed. Rehearsals will take place in the summer months preceding the convention.

More Important Dates!

Member's Recital—June 1, 2008; location TBA

2008 Flute Fair—November 21st & 22nd; location TBA



Letter from the Editor

Fellow flute enthusiasts,

Welcome to our newly-revised Oklahoma Flute Society Newsletter. In changing the format, I had several ideas in mind and would like to explain the impetus behind them. First of all, I wanted to keep our newsletter easily read whether it is printed out on paper or viewed on a computer screen. All the newsletters that I receive from other national and international organizations use this dual-purpose format. I also wanted to continue the tradition of reporting on our two major annual events: the Flute Fair and the Solo and Ensemble Festival. Check out the three illuminating interviews covering our Flute Fair guest artists that our intrepid reporters have submitted. Thirdly, we want to make public our thanks to all our supporters, both private members and corporate sponsors, so check out all the ads and shop those shops. We will always keep you up-to-date with the board membership as well as upcoming events.

I am hoping to expand our newsletter to include more articles by the membership (whether scholarly or personal), biographies of individuals, announcements of concerts and recitals, a classified ad section, a more extensive upcoming events section, articles about the flute studios at each of Oklahoma's colleges/universities, and maybe even a recurring humorous column by either one or a revolving set of people.

As I conclude, let me offer a word of thanks to Delee Francis, our president. She has been a tireless worker and one of the most organized women I have ever met! We are so lucky to have her at the helm of our group. Feel free to contact me if you have any ideas you'd like to see in our newsletter or if you have something to submit along the lines of what I have mentioned above.

Have a great 2008!

Susan Fain, Editor

Susan Fain is teaching as adjunct faculty at Oklahoma City Community College (music appreciation) and Cameron University (flute). A DMA candidate at the University of Oklahoma, Ms. Fain is pursuing a doctoral degree in flute performance. Currently studying flute with Dr. Valerie Watts at OU, Ms. Fain's former teachers include Christina Jennings, Patricia George, Gale Coffee, and Margaret Schuberg.



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Larry Polk And Joshua Brannin, who gave repair classes, having way too much fun at our annual Flute Fair at Oklahoma Christian University in November of 2007.



“For me, the secret of the French School is a methodical approach to playing and practicing. It is different from warm-ups. When an element of your playing is giving you trouble, take it apart and practice it; then put it back together. Too often people want ready-made solutions. ‘How is fast tonguing done?’ ‘How can my speed be increased?’ ‘How is vibrato produced?’ A few perfunctory long tones or casual warm-ups won’t do it. It is simple: one has to work at it, not on pieces but on exercises. For every musical problem, there is a technical solution; for every technical problem, musical ones.”

—Michele Debost
The Simple Flute

An Interview with Tadeu Coelho

By Angela Heck

When did you start playing the flute and why were you inspired to make it your career?

I started playing the flute when I was seven years old. My father is a flute player and was the professor at a conservatory in Brazil. My brother is one year older than me and when I was seven years old, our father took us to the conservatory to see all of the instruments. I decided to play the flute. My only other interest was to be a veterinarian, because my grandfather had a farm. I did an internship working with pigs all summer. I learned a lot, but decided I did not want an eight-to-five job.

Tell me about your musical education.

I was an exchange student during my last year of high school in Texas. I moved back to Brazil where I taught at the best university and played in best orchestra in Brazil. My father came up to me and said that I needed to start a family to be complete. (laughter) I thought he was going to tell me to buy an apartment instead. That was very scary. I left Brazil to study at the Tanglewood Festival. Then I started studying at the Manhattan School of Music.

What are your other responsibilities at the university other than private lessons and studio classes?

I teach at the North Carolina School of the Arts. It is a conservatory for the arts. It is part of the University of North Carolina. I have ten students in my private studio, so I teach lessons, run studio classes, coach chamber groups, and I am also Chair of the Woodwind Department.

In private lessons with students, do you have certain repertoire expectations for everyone to accomplish, or is your curriculum strictly individualized?

The repertoire is primarily dictated by the competitions, auditions, and masterclasses my students are auditioning for. If my students are not working towards a competition, then they are working on preparing repertoire for their recital.

How do you approach your studio classes?

Our studio class meets every week and each student is required to play a piece from memory in studio twice per trimester or quarter.

What are some practice tips you give



Kelly Haley, co-winner of the Collegiate Competition, plays for Tadeu Coelho during the Collegiate Master Class.

your students?

Use your imagination while preparing a piece of music. It is much more than just playing the right notes and rhythms, and playing with good intonation. You must make music. I have three tips for success, which I discussed in the master-class.

Are you working on any recording projects?

I just finished two recording projects this year. One consists of the standard Neoclassical works of Widor, Prokofiev, Poulenc, etc. The other was recorded with an Australian pianist and features Brazilian music. I would like to do a recording of all French Paris Conservatory pieces.



Tadeau Coelho, flutist, with Sam Magrill, pianist, after Mr. Coelho's recital on Saturday, November 17th, during the OFS Flute Fair.

What is your best advice for someone working towards a professional career in music?

You have to do everything with as much energy as possible. Make sure that you really love playing, so you give a gift to your audience. You have to absolutely love practicing.

What are your future goals?

I would like to start playing more jazz and doing more improvisation. I would also like to start performing more praise music in the church. I hope to continue teaching and plan to focus on my family.



Angela Heck is currently pursuing a Doctor of Musical Arts in Flute Performance at the University of Oklahoma. Her teachers include Valerie Watts, John Bailey, and Alison Brown Sincoff. In her spare time, Angela enjoys dancing and running.

An Interview with Horace Alexander Young

By Angela Heck

When did you start playing the flute and why were you inspired to make it your career?



I started playing the flute when I was ten years old, so I have no qualms about my age. I wish it would have been forty-three years of playing the instrument without any diversions. As I have gotten older, I have come to appreciate not only the value of practice time, but also the importance of taking ten minutes a day to practice something. I do play the saxophone and I grew to appreciate that music was something I wanted to do. I was always interested in playing jazz, because I heard so many records. Herbert Laws is from my hometown. I have two role models. Neither of which I knew personally. One was touchable and one was visible, you know? They were both doing something I wanted to do. I was very fortunate. My junior high band director wrote out a tune for me to play when I was in eighth grade. Before I was doing any of that kind of stuff, I had people pointing me in that direction. I also took private lessons.

Tell me about your musical education.

I went to Texas Southern University, which is in Houston. I had originally wanted to major in journalism. It was the only thing I was interested in other than music. I love words. I went to college with that intent. I was very active in the marching band. I was out on the field at 12:00 AM and I was standing out in the rain. I figured I might as well be a music major, since it was taking up so much of my time. During that time the Shepherd School of Music was just getting started, so Albert Tipton started teaching there. I had heard a great deal about him and I became a student of his. Prior to going to Rice, I was in a car accident that split my lip. The first three semesters I had to spend rebuilding my embouchure. Albert Tipton said that I would be finished with my course work long before I would be finished with my playing. He talked to the composition faculty. After graduation, I took a couple years to teach to freelance. I saw a sign for an assistantship at Washington State University and it was exactly what I was doing already. All the things I was doing in the freelance world was on this job description. I applied for the TA and in the two-year period, my lip had completely healed. At that point, that thought of a PhD was just piling up, so I stopped there. I started teaching and then I left teaching for about fifteen years then started teaching at Washington State University.

Who had the biggest influence on your musical career? Mentor?

Well, after college I played in B.B. King's Band. He had such a down-to-earth attitude about our profession. It wasn't about the money or the fame. It's about sharing your gift with other people and having an active life. I would have to say that there were a

lot of people that influenced me. My high school band director was one of the most influential people in the women's jazz band movement and I didn't even realize it at the time. It's just like what we see in the movie *A League of Their Own* about women in baseball.

What are your responsibilities at the university?

I teach Jazz History and Music Business. Not many schools have a music business degree. Other schools are developing this music business degree as an alternative to music education and performance. The music industry right now is globally a billion dollar industry. There are a lot of jobs out there right now that people with other majors are going to get because they are getting business training or accounting training or marketing training, but chose not to major in music for whatever reason and our music majors are not necessarily going to get these jobs when in most cases they are more knowledgeable and more qualified about the whole of music, but it is that void that we should address.

Are there specific practice tips you would recommend to students?

You should have some form of recording device for your daily practice. There are several different recording devices on the market right now. Some are more useful than others. Some even record into ipods. Even if it is something as simple as a cassette deck, something with a playback. I am very fond of practicing with a metronome, particularly one that clicks louder than one that you put into your ear that beeps. I have found that those will permanently damage your hearing. It is also something that interferes with your hearing while you are playing. I take some of those foam earplugs and put one in my right ear, so I can hear myself very closely. I definitely use those when I practice piccolo. I put one in so I can hear intonation and then leave my other ear open so I can hear my tone. I believe in slow practice with the intent of being able to play things up tempo. I very rarely practice thing fast. I always play everything slow, so I can hear intonation, listen to finger correctness, sound, and listen to the connection. If you practice something a thousand times super slow you will be able to play it at any tempo. I wish I would have known that when I was younger.

Are you working on any recording projects?

There is a project I am doing right now with flute, bass, alto, and piccolo with the rhythm section. I promised myself I would do a flute record next. I have done mostly saxophone.

What is your best advice for someone working towards a profes-



sional career in music?

Formulate an exit strategy and set deadlines for yourself that are earlier than the universities deadlines. Make sure you have a plan, have a long term plan, a three semester plan, prepare a press kit, start looking at jobs that are out there, and start applying for them now. It is best to start looking for jobs before you get out of school. Target situations you like. A flute teacher might be only a couple years away from retiring. You might want to move to that city and develop your own private studio. When the current teacher sees your success they might recommend you for the job.



Carolyn Nussbaum and one of her employees working their exhibit at Flute Fair.

Some teachers will ear mark their own students and say, "I want you to succeed me." With all of your materials, the degree should be in one hand and a high quality press kit should be in the other hand. The press kit should include photographs of yourself playing, a high quality CD, resume, vita (if you aren't good at writing these yourself, get some copies from other people and a template, or higher a writer). A press kit (like one you would submit to a booking agent) should captivate all of the senses. You should be dressed impeccably, the recording is a good recording, and should be packaged well. It will take a little bit of money to make. There are people that do this type of stuff in every town. The press kit should look like the type of press kit that would belong to people like Paula Robison or any of the other top people in the field. Create a myspace page, because that is how people will find you. Make yourself stand out from all the others in that pile of materials. They will listen to your entire recording because everything in your package will show that your materials are special.

What are your future goals?

I would like to hear Carrie Underwood singing a song that I wrote and hear it win at the country music awards. I am a songwriter that writes pop and country tunes aside from this (he points to his flute). I started in this hoping to become a songwriter, I mean, not that the flute wasn't something I was going to do but you know it is something I really enjoy doing. I have a song for her (Carrie Underwood) that would bring everyone to tears if they heard it. It's better than Butterfly Kisses, or any of those kind of songs. It's about a girl who lost her mother at an early age, her dad raised her and this is her wedding day and she is singing to him. If you run across her, tell her I have her next hit song. I have Toby Keith's next hit song too. (laughter)

Interview with Jason Blank

By Melissa Williamson

This year the Oklahoma Flute Society brought in guest artist Jason Blank to the annual flute fair in November. It was quite a joy to have the opportunity to work with Mr. Blank, interview him, and get to know more about his story with the Haynes Company.

My first impression of Mr. Blank was in the open adult master class. When I walked in the room there was no question that “fun” was the atmosphere. Blank uses a lot of analogies to break the ice with students of any age. After I played for him, I picked up on his passion for the flute and I can tell he loves what he does.

Hailing from the Houston area, Blank has covered his territory in the flute world and has studied with the greats including Jeffrey Khaner, Jean Larson, Julius Baker, Jeanne Baxtresser, and Gary Schocker. Mr. Blank has also performed in many ven-



ues and continues to travel all over the United States representing the Haynes Company.

The first question that comes to mind after reading his brief biography was what was it like studying with Khaner and Larson. Blank states, “Jeff (Khaner) is a demanding teacher.” Mr. Kahner is an advocate of the Baker school, which espouses a constant vibrato. When Jason was younger he would take lessons from Khaner on Fridays.

Khaner required his students to learn five etudes a week from memory, but since Mr. Blank was young then and in school at the time the number of etudes was reduced to three. Khaner would question why Blank played things the way he did, which forced him to justify his performances. Jean Larson, on the other hand, was more concerned about the quality of the outcome—whether or not it sounded good. Blank remembers, “her style is that she uses her emotions, as opposed to logical argument, to make musical decisions.” Larson studied with Rampal, which is a completely different style than Khaner and she focuses a lot more on sound. Both of these views are important to Jason; questioning why you are playing the way you are and to simply listen to the sound you are creating so you can analyze your own playing. Jason expressed how important it is to study with a wide variety of teachers in your career so you can focus on more than one side of the performance spectrum.

After talking about his teachers, I preceded to ask him about his most memorable performance, which is a rather funny story. One time while in Austria Blank was playing in an opera orchestra that was being performed on live TV, when all of the sudden, right when the camera scanned over the flute section, the music blew off of his stand. Blank then remembered his teacher’s advice that when you play big gigs like this, you should memorize your music.

Before Blank landed the position with Haynes, he had just about 100 students in the Houston area; needless to say I had to ask how he balanced his rather large studio and what his typical studio requirements are for his students. “I didn’t!” was his reply! Blank would drive an hour and a half each way to teach his students, which is quite a commitment. For each student he said you have to keep it fun! He included, you have to realize who the teaching is for and who the audience is that you are preparing for. Because Blank was teaching such a large studio at the time he and his family were able to buy their first house with Jason’s teaching money alone.

As far as the requirements go, it has to be FUN for the students, but there has to be structure as well. Blank has a majority of his student playing out of the Baker book,

and even has 7th and 8th graders doing the high tone studies. He always encourages his students to challenge themselves to see how far they can go.

Blank doesn’t require his students to play Haynes flute. He said that when students



Katherine Reynolds,
Robert Polk (owner), and
Eric Walschap of Axent
Music.



Jason and Norman-based flutist Dr. J.P. Hall.

are going in to try new flutes you can't have preconceived notions. "We're blessed to have so many good flutes." Students have to find the instruments that give them the greatest tonal pallet. Blank has always played on a Haynes, and bought his first one when he was 14 years old. He played on a 1960's model with a thick wall, which was uncommon for Haynes then.

Since he landed this job in March of this year, Blank's new title is now *Haynes Outreach Coordinator and Clinician*. Part of the Haynes motto is ". . .spreading the love. . ." Part of his job includes contacting band and flute teachers simply asking them if they have tried a Haynes lately.

Blank thinks Haynes is making better flutes now than ever before. When he landed this specific job, there were actually other companies after him as well and he came to the conclusion Haynes made better instruments and he wanted to endorse this company. Blank is still getting used to wearing the "different hats" of his job, learning to go from being a dealer, to running to meetings, back to selling flutes, to performing live concerts, then giving master classes, all within a few days or sometimes hours at a time. Through this experience he suggests that flute students should take business classes to learn to art of the deal!

Blank is currently compiling an all unaccompanied CD, and this is what his has to say about that experience so far. The hardest part is "choosing a take." He says recording is hard because there is so much technology out there today you can use to alter a recording but, he would rather have an authentic recording. Every time he performs unaccompanied works, it is different because you can take new tempos and adjust to new spaces. In the end though, the recordings are artificial because you never know where or how the recording will be heard.

Obviously Jason Blank has a hectic schedule, so I wanted to know when he made time for practicing. I was quite amazed when he said that he does a lot of his practicing on airplanes *without* his flute. Blank tries to mentally recreate his perfect performances or practice sessions of the pieces he is going to play and remember that specific sensation. Then, when he picks up the flute he can reconstruct that performance no matter how warmed-up he is. He likes to "practice efficiently" and touch on tone, vibrato, and technique during his warm-ups. He covers most of the Baker book everyday and it takes him about an hour to get through it all. When he goes through the Baker book he will alternate articulations, which will help build his technique.

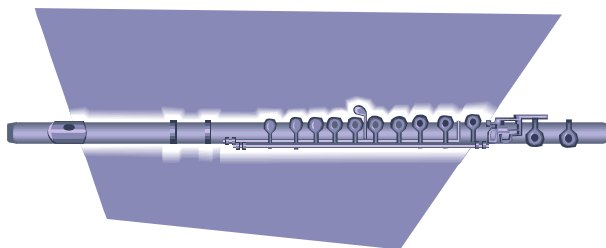
When asked who inspired him the most, he had quite the list. Blank limited his favor-

ites, but included Khaner, Larson, Horowitz, and Heifetz. The later two musicians inspire him because he said they had an understanding of music that has been lost today. Blank says today we are all so focused on the technique that we sometimes forget to look into the deeper historical aspects of the music.

To tie up any loose ends I asked Blank if there was anything else he wanted us to know about him. He responded, “I want to be thought of as a musician first and a flutist second.” He loves to have a lot of fun. Blank next offered, “If we’re not doing this for fun then why are we doing it?”

Blank has also started investigating technology and writing pieces for flute and computer, so keep your eyes open. His biggest piece of advice for us is to not box ourselves in: “If you want to be a flutist—time will tell.”

Now that I’ve acquainted you with who Jason Blank is, keep your eyes open, he may be coming to your area soon! Anticipate the day he might be calling you to try out the newest Haynes model. Thanks for visiting us in Oklahoma, Jason Blank!



Melissa Anderson is a second-year graduate student in music at Oklahoma State University and currently holds the graduate assistantship in flute. She enjoys hanging out with friends, fishing, and making small gifts/crafts to send to people to encourage them in what they are doing.



“Don’t practice what you already are good at; practice what you can’t yet do.” —Patricia George



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