

# Seattle Flute Society

Volume 2 Number 5 January, 1981

## February Meeting Notes

The next meeting of the Seattle Flute Society will be February 1 at Demaray Hall, 5th and Bertona, on the Seattle Pacific University Campus. This meeting will feature SFS members, so let's attend and support our fellow flutists!

Warren Shelton, Ensemble Chairman, submitted the following report:

At our next meeting on February 1, ensembles will meet at 5:00 P.M. We would like to encourage flutists at any level to participate (please bring stands). Felix Skowronek and Francis Timlin will coach ensembles. In April and May, those who would like the opportunity to perform ensemble music may do so at the 6:30 program.

Art Morgan has donated his personal library of flute ensembles. Anyone else who might be interested in following suit should contact Warren Shelton. I would like to remind you that music in our library may be checked out at any time. Please call me at 932-6021.

At 6:30 there will be a lecture-demonstration on Chinese Flutes presented by Joan Rabinowitz. Ms. Rabinowitz is doing graduate work at the University of Washington in Ethno-Musicology.

The business meeting is at 7:30.

The 8:15 program will consist of ensemble music by Seattle Flute Society members. The program includes the Concerto da Camera by Honegger featuring Vic Case and Dan Gluck, Sonata No. 5 for 2 Flutes by W.F. Bach with Erin Adair and Nancy Haugerud, a Quartet by Dubois by the Seattle Pacific University Quartet, members Linda Boschult, Joyce Oakes, Dana Silva and Janet Smith, Telemann Trio Sonata with flutist Heidi Ehle and the Musical Snuff Box by Rebikov for 2 flutes and 3 piccolos with Kathy Martin, Kris Olwald, Debbie Irwin, Laura Felis and Nancy Shafer.

To get to the meeting, exit at N.E. 45th from I-5 and travel west on N.E. 45th to Fremont. Turn left, travel down the hill, go across the Fremont Bridge; take an immediate

right at the south end of the bridge. Turn right at the light onto Nickerson and continue west on Nickerson. The school is at 3rd West and West Nickerson. Demaray Hall is two blocks west and one block south at 5th and Bertona.

## From the President

Our first SFS meeting of the year on January 4 got things off to a good start indeed. The highly diverse and interesting program included Gretel Shanley's improvisational ensemble techniques and Jackie Hofto's pre-meeting discussion and subsequent recital in collaboration with Katherine Collier, piano. Many of my students commented favorably on Jackie's discussion of her career, not to mention her fine performance, and we might think of encouraging this aspect of our visiting artists' presentations in the future.

Now It Can Be Told Department: Your SFS Officers and Board, in originally discussing our masterclass-recital series and Jackie Hofto's visit, had, in their collective wisdom decided to levy an admission charge for the January 4th recital; \$5.00 for non-members, and \$3.00 for SFS members. Due to subsequent confusion during the various resignations from the board, this little bit of information was forgotten, only to be revived shortly before the recital date. Since the member charge had not been announced or published in the Newsletter, we thought it prudent to avoid a disturbance or riot by deciding not to charge our own members at the last minute. So, those of you who attended got a "free" concert; whether from the magnanimity or incompetence of the Officers and Board I leave it to you to decide! We won't let it happen again, but on the other hand, your SFS membership ought to entitle you to a few extra benefits now and then!

Announcements of flute workshops and seminars around the nation are beginning to

cross my desk, and the first to arrive was that of the Flute Seminar with Israel Borouchoff to be held from June 21-26, 1981 on the campus of Michigan State University. Borouchoff, professor of music at MSU is a member of the Richards Quintet there, and was formerly solo flutist with St. Louis Symphony and the Chamber Orchestra of Philadelphia, and a past president of the National Flute Association. For further information, address inquiries to the above title, Lifelong Education Programs, The Kellogg Center for Continuing Education, Michigan State University, East Lansing, Michigan 48824.

Another reference work of interest is being advertised by Southern Music Company of San Antonio, Texas: The Rules of Musical Interpretation in the Baroque Era by Jean-Claude Veilhan, Translated By John Lambert.

Soni Ventorum's latest recording has just been released, on the Crystal label, S254. The disc includes the Ketting Trio for flute, clarinet, and bassoon; the Arrieu Trio for oboe, clarinet, and bassoon; the Sept Impromptus for flute and bassoon by Jean Francaix; and Robert Gerster's Cantata for woodwind quartet, these last two being written for Soni Ventorum. Performers on the recording are Felix Skowroned, flute; Laila Storch, oboe; William McColl, clarinet and Arthur Grossman, bassoon.

## Congratulations

Congratulations to Board Member Judy Washburn on her marriage December 28th. She is now Mrs. David Kriewall.

## Rummage Sale

The Seattle Flute Society Board has discussed the idea of a rummage sale and has agreed to it sometime in the near future. Be thinking (and putting aside) items you would like to donate to the cause. Look for further details in future newsletter.

## Frances Blaisdell

Frances Blaisdell will present the second masterclass/recital in the Seattle Flute Society's Masterclass Series on Saturday, February 7. From 10:00 A.M. to 1:00 P.M. and from 2:00 to 5:00 P.M. there will be masterclass sessions. The day will end with a recital beginning at 6:00 P.M. All events will take place at Demaray Hall on the Seattle Pacific University Campus.

Ms. Blaisdell is in great demand for recitals and masterclasses throughout the U.S. and South America. Those who have attended masterclasses given by her have returned inspired and impressed by her teaching. Currently Professor of flute at Stanford University, her distinguished career includes solo recitals, chamber music, and one of her first of many orchestral performances was at age 20 as soloist with the New York Philharmonic Orchestra. Ms. Blaisdell will be accompanied by pianist Phyllis McDaniel.

**IN STOCK NOW!**  
**PICNIC SUITE**

**PICNIC SUITE** composed by **Claude Bolling**. This delicate instrumental piece was composed especially to be recorded by Jean-Pierre Rampal and Alexandre Lagoya along with Claude Bolling. It features a separate solo part for piano, flute, guitar, bass, and drums.



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# In-Tune-ation

by Scott Goff

For the third and final article on intonation, I would like to discuss some of the exercises and approaches I use in solving problems.

I use the interval of the octave as my principal tool to train (and re-train!) my ear to play at the true pitch. As I said last time, the unschooled ear tends to play where the pitch "sounds" right rather than where it "feels" right ("feeling right" meaning where the pitch is physically most consonant, i.e. where the resultant "beats" disappear). I repeat all this (you might want to re-read last month's article) as this misconception is the single most important cause of trouble among flutists with intonation problems. To correct it is the first step toward developing a sophisticated conception of intonation. As this misconception leads me to play sharp, the solution lies in learning where to bring the pitch down to; a problem also characteristic of the upper register. Generally, I like to practice upper register octaves (D-A) with a machine producing a tone one octave below.

I have two machines, one produces a tone to match and the other is a strobe tuner. I set the tone producer on, say, top of the staff g and place the mic from the strobe far enough away so that it doesn't pick-up the tone-producer. Then I play the g one octave higher into the mic with my eyes closed until I think it is in tune. Then I look at the strobe tuner and see if I am in tune. If you want to try this, make sure that the machines are "in tune" with each other. The strobe is a big help, but if I had to choose between it and the tone producing machine, I would choose the latter. 97% of the time the strobe should be used only to CHECK intonation, not dictate it. The most important object of intonation practice is in matching other pitches and NOT finding out "where" a note is supposedly "in tune". The tone-producing machine provides a reasonable example of an "in tune" scale to match and some variation of this tool is necessary. Several tuners are on the market for \$100-\$200 and up. If you are serious, you should consider obtaining something of the sort. If this is beyond your finances at present, long tones with the piano will work. Although I find the piano one of the hardest sounds to hear the pitch of, a lot

can be said for using it to practice with—after all, we do have to play music with it. Harold Bennett's daughter was a percussionist in high school and when she gave up music he was left with her vibraphone—so that's what he used for his intonation practice. You have to have something to match that produces and strobes don't do that. I find the combination to be very accurate for unisons (and if you never worked on intonation before you might start here rather than on octaves) and octaves. When we start working on other intervals problems arise. Tuners and strobes are tuned to the tempered scale so if you play a just 5th with the tuner the strobe will show you to be playing flat and tempered 5ths just don't sound in tune. You could change the intonation on the strobe each time, but the intonation is calibrated in "cents" (one cent equals 1/100 of a tempered half-tone). I might sit down with my calculator and figure out the difference in frequencies between the two fifths, but then I'd have to convert them to cents to know how to retune the strobe and to do that I would have to know logarithms and I never took trigonometry in High School and even then I'd have to retune the damn machine for every note anyway.... So, I don't check with the strobe except for unisons and octaves. Beyond that, I just have faith in my ear and have come to the conclusion that it's better that way anyhow, as it confronts me with a situation in which I am saddled with the responsibility of being the judge and this is exactly the situation we face when we play music. I think that to practice unisons and octaves with a sound-production device and strobe and then 4ths and 5ths with the sound-production device alone is adequate. You might occasionally check the 3rds.

Last time I talked about how working on upper register and lower register intonation at the same time could be beneficial. I combine practicing technical exercises with intonation this way:

Compile a list of troublesome fingering combinations, such as high E-F, D-F#, low E-G# etc. Then play one for one minute slowly (about eighth notes at m.m. 60) while tuning the machine(s) to one of the notes to check pitch. Then take another combination and do the same, but if the 1st combination was in the upper register, then take the next

from the lower register and continue to alternate registers. Practicing this way I find helps me to: (1) check pitch on specific notes. (2) bring the upper register down to pitch. (3) helps find how far out to pull to tune the flute so as not to go flat in the low register while bringing down the upper register. (4) acts as a tone development exercise for both registers. (5) cleans up the technique.

When you are playing in an ensemble or orchestra get together with other players and practice a few scales together. Intonation improves in direct proportion to the number of people involved. By doing a few minutes work before a rehearsal, you can save time for more interesting aspects of music-making when you start playing later on.

Finally, remember that intonation (like most aspects of music) is improved more by playing (and practicing) than talking. I have tried in this series to convey some thoughts and approaches that I as a performer have found useful, rather than deliver a carefully pondered and researched paper with no loose ends. As I re-read what I have written I find an embarrassment of loose ends. Hopefully these ideas can be of help to some of you. If you have comments, questions or want to discuss the subject, please give me a call.

## T-Shirts!

Would you like a piece of wearing apparel unique to the Seattle Flute Society? Then, purchase a SFS T-shirt! Send in the following form.

Color: yellow  blue  Beige

Size: small  med.  large   
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Debbie Irwin  
5104 S. 329th Place  
Auburn, WA 98002

## Minutes

The meeting was called by ten day notice mailed to members.

The vice-president reported that the pre-meeting activity for the February meeting will be focused on ethnic music while the featured performers on the after meeting program will be ensemble playing by Seattle Flute Society members.

The treasurer encouraged members to buy series tickets now for the Masterclass-Recital Series which features Ransom Wilson conducting a masterclass on January 25, Frances Blaisdell conducting an all day masterclass and recital on February 7, Donald Peck (former Seattle resident) holding a masterclass on orchestral excerpts on March 1 and Samuel Baron in concert on April 20 and conducting a masterclass on April 21.

The Newsletter chairman again reminded the membership that articles for the newsletter must be in to her by the 10th of each month.

Warren Shelton reported that at 5:30 of February's meeting there will be an informal ensemble session for anyone interested in playing. Francis Timlin and Felix Skowronek will coach.

Suzanne Walker asked the membership to give her ideas for fund raising.

Minutes prepared by Joanne Jonsson, Secretary



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# Announcement

## Gift Certificates

Gift certificates are available for a variety of SFS related purchases, including memberships and masterclass tickets and more goodies later on. Send check for item to:

Francis Timlin  
2647 N.W. 57th St.  
Seattle, WA 98107

Ask for a gift certificate!

The deadline for all articles to be included in the newsletter is the 10th of the month.

Send your articles, ads and calendar of event items to:

Laura Werner  
946 N.W. 64th St.  
Seattle, WA 98107

or phone: 784-7118

## Masterclass Series

Sunday, January 25, 7:30 P.M.--RANSOM WILSON MASTERCLASS  
Demaray Hall, SPU

Saturday, February 7, 10:00 A.M.- 1:00 P.M.--FRANCES BLAISDELL MASTERCLASS  
Demaray Hall, SPU      2:00 P.M. - 5:00 P.M.  
6:00 P.M. - RECITAL

Sunday, March 1, 7:00 P.M.--DONALD PECK MASTERCLASS  
Demaray Hall, SPU

Monday, April 20, 8:00 P.M.--SAMUEL BARON RECITAL  
Pigott Auditorium at  
Seattle University

Tuesday, April 21, 7:30 P.M.--SAMUEL BARON MASTERCLASS  
Pigott Auditorium at  
Seattle University

CLIP AND MAIL

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Check Desired:

Member series @ \$25.00

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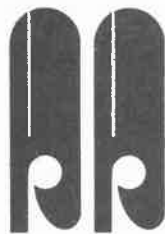
Individual tickets at the door @ \$8.00

Send check or money order along with a self-addressed envelope to:

Francis Timlin  
2647 N.W. 57th St.  
Seattle, WA 98107

# Calendar

- January 25 1981 Ransom Wilson Masterclass, Demaray Hall, Seattle Pacific Univ. Campus, 7:30 P.M.
- January 26, 1981 Ransom Wilson Recital, Meany Hall, UW, 8:00 P.M. Sponsored by the Northwest Chamber Orchestra. For ticket information call: 328-2550.
- January 28, 1981 Contemporary Group, Meany Theater, UW. Program includes Davidovsky's Synchronisms, for flute and electronic sounds performed by Felix Skowronek. 8:00 P.M.
- January 29, 1981 Bellevue Philharmonic Orchestra with Felix Skowronek, flute. Program includes Quantz Flute Concerto in G Major/ Belle Community College Theatre, 8:00 P.M.
- January 31, 1981 Soni Venterum, Meany Theater, UW, 8:00 P.M. Montserrat Alavedra, soprano, as guest artist. Program includes works of Beethoven, Goodman, Riecha and Nielsen.
- February 1, 1981 Seattle Flute Society meeting at Demaray Hall, 5th and Bertona. 5:00 P.M., ensembles; 6:30, lecture on Chinese Flutes by Joan Rabinowitz; 7:30, business meeting; 8:15, concert of ensemble music by SFS members.
- February 7, 1981 Frances Blaisdell Masterclass and Recital. Masterclass beginning at 10:00 A.M. at Demaray Hall, 5th and Bertona.
- February 26 1981 Joyce Oakes presents a student Flute Recital. Demaray Hall, SPU. 8:00 P.M.



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