

Seattle Flute Society

VOLUME 2 Number 3 November, 1980

December Meeting Notes

The next meeting of the Seattle Flute Society will be December 7th, at Demaray Hall, 5th and Bertona, on the Seattle Pacific University Campus.

Ensembles will meet at 5:00 P.M. Warren Shelton, Head of Ensembles, has expressed his satisfaction at the 5:00 P.M. turnout for the November 9th meeting, and informs us that Felix Skowronek, and Francis Timlin will be present to coach ensembles. Warren also reminds us to bring stands to the ensemble meeting. Volunteers are needed for the December 7th meeting at 5:00 P.M. for a "recording session" of Janice Giteck's Seattle Flute Commission, "When the Crones Stop Counting". Due to an oversight, the premiere performance at the end of the last meeting was not recorded, and Ms. Giteck would appreciate this documentation. Those planning to participate please bring stands.

At 6:30, there will be a panel discussion on teaching techniques. Teachers interested in being on the panel should contact Janeen Shigley at 784-6285.

The 8:15 concert will feature two well-known local players: Pam Mooney and Scott Goff. Both are members of the Seattle Symphony Orchestra. Mrs. Mooney studied flute with Frank Horsfall, Sid Zeitlin, and James Pappoutsakis before becoming the principal piccolo player of the Seattle Symphony eleven years ago. Mr. Goff studied at the Juilliard School of Music with Julius Baker. He is in his twelfth season as the principal flutist of the Seattle Symphony. As of this printing, their program was not known. Let's all attend the meeting and be in for a pleasant surprise!

To get to the meeting, exit at S.E. 45th from I-5 and travel west on S.E. 45th to fremont. Turn left, tra-

vel 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

It is with deep regret that we have accepted the resignations of two of our founding SFS Board Members, Sharon Frandsen and Sheryl Collier. Sharon's editorship of the Newsletter is familiar to all, but it perhaps may not be known generally that she handled practically all the details of assembling and organizing each month's issue single-handedly. It is difficult to express our thanks adsqutely, and her efforts, greatly appreciated by us on the board, will be missed by the entire membership. Laura Werner, has been appointed to lead a committee consisting of Erin Adair and Linda Rudy which will face the emergency situation involved in getting out this November issue.

Cheryl has brought a special expertise to her position as Treasurer of the SFS, and she has kept a tight set of books, in addition to her efficient handling of all the other chores connected with this highly-responsible office. We are fortunate in having a member with bookkeeping experience in Francis Timlin, and he has been duly named to succeed Cheryl as Treasurer as well as a member of the SFS Board of Directors.

Thanks again, ladies, for all your dedication and service, and we look forward to your continous participation in the SFS when circumstances permit.

Wilson-Allen Duo in Bremerton

A handful of hardy SFS members caught the boat to Bremerton on Friday night, Oct. 17th, to attend the duo recital of Ransom Wilson, Flutist, and Nancy Allen, Harpist presented by the Community Concert Association. Bremerton's participation in the CCA program has been very active over the years, and they frequently sponsor artists who do not appear elsewhere in the region (e.g. the Boston Symphony Chamber Players in Spring of 1979). The Holy Trinity Catholic Church in Bremerton's east side was filled to capacity (cap. 600) for the Wilson-Allen Duo, and the performers presented an entertaining program of selections interspersed with engaging commentary. Both artists were in fine form, with Wilson projecting a fine, clear tone with outstanding technique with obvious ease. High points of the flute presentation were a Telemann F# Major Sonata, the J.S. Bach C Major Sonata, Mr. Wilson's abbreviated arrangement of "Carnival of Venice", and a "Dialogue" from a witty modern original duo by the Czech composer, Jan Repr. Of the unaccompanied flute pieces, Wilson's performance of Jolivet's "Incantation" ("At the Funeral of a Chief for the protection of his Soul") was particularly effective. During the trill-variation of the "Carnival of Venice", Wilson displayed a seamless usage of circular breathing similar to the technique he discussed during his appearance before the SFS last March.

A chat with Wilson during intermission and following the concert, brought forth the fact that he was using a Sankyo head-joint with even further "modified" embouchure "wings" than usual; just barely noticable in fact. He felt that this cut provided greater flexibility than the other, which he nonetheless allowed had better projection. Further, we discussed his upcoming SFS masterclass on January 25, 1981. His recital the following evening will consist of the following program, which will also be his masterclass material; Martinu, "First Sonata", his own arrangement of the "Carmen Fantasy"; (publ. Presser), Taffanel "Andante Pastorale and Scherzetto", the Bach E Major Sonata (#6), and the Jolivet "5th Incantation" and "1st Accesse" (unaccomp.).

This masterclass format should provide a most interesting insight into the interpretive workings of the artist-mind, so Mr. Wilson will in effect be "calling his shots" for his recital. All who attended his masterclass in March will want to attend, as well all those who heard about it! Your SFS Recital Series ticket comes to you at a reduced rate, and we hope to have these ready in December. (Reminder; all those interested in participating in the Wilson Masterclass as well as those of Frances Blaisdell, Donald Peck, and Samuel Baron, should contact Phyllis McFall at 455-5722, 10829 S.E. 12th, Bellevue, 98004 for their names to be put on the list.)

Felix Skowronek

In-Tune-ation

by Scott Goff

The subject of intonation is so large that to think of covering it in a few short articles is certainly presumptuous. I am no expert on the subject to any great depth but then my goal here is not a comprehensive report. I am trying to communicate the major problems I, as a musician, have found along with solutions that have seemed to help over the years. This month's article is a basic starting point. I'm trying to present approaches the physics of music forces us to adopt. Next month I will talk about specific flutist's concerns. The following month will be devoted to exercises and approaches I use in solving intonation difficulties. If anyone has questions, please give me a call - I'll be happy to discuss your flute and musical queries.

Every musician of at least minimal accomplishment is concerned about intonation. The ability to play in tune with others is one of the most difficult feats required by musicians, one requiring the constant vigilance of even the greatest of artists. The subject is complex, frustrating, vexing, time consuming and can lead easily to distinctly anti-social behavior. The amount of research that has been written by physicists and various musical theoreticians concerning intonation is vast and finding the kernels of information truly of use to performers in this overabundance can be confusing. Scientists will glibly tell us "what is really happening" yet their explanations usually don't help us all that much in solving problems. Musicians are the one's who make the music and it is on their judgements and sensitivity that the success of the art depends. Pertinent to music is only what the ear perceives. If physics can help clarify this, that is of use to us but beyond our ears' limits lies only academic scientific inquiry. It is what we hear that poses the important questions and this should be your point of reference to the whole subject. Have a faith in your ability to discern between what sounds in tune and what

sounds out of tune because without that faith you will not be able to understand intonation. It is not a question of being right or wrong - it's a question of having enough confidence to make a commitment and then learning from your mistakes.

Some of the problems of intonation can be clarified by a discussion of scale theory so what follows is an attempt at explanation by a non-scientific and slightly confused musician who knows (like all musicians) that he can play in tune most of the time.

The scale we are taught to use and base our concepts of intonation around is referred to as the "tempered" scale. This is the scale we find pianos tuned to (although a good piano tuner will make adjustments beyond the tempered scale such as lowering the bass notes and sharpening the high ones) as well as fixed pitch instruments (xylophone, etc.), strobe tuners, and the Boehm flute. The tempered scale is simply a perfect octave divided into 12 equal half steps.

If that was all there was to it, intonation wouldn't be the problem it is. Let us tune a scale by ear. Take the simplest interval after an octave - a perfect fifth. We say simplest because the ratio of the vibrations produced by the waves of the simultaneously sounding notes is the lowest ratio of any interval except the octave. Why choose the simplest interval to base our scale on? Because the simpler the ratio, the fewer "beats" will be heard when the two notes are sounded together and the reduction of these beats is a sure way to tell when you are getting in tune. We will call a perfect 5th tuned in this manner a "natural" fifth. Construct a scale of natural fifths by going around the circle of fifths (i.e. C, G, D, A, E, B, F#, C#, G#, D#, A# (=Bb), F and C) and upon return to C you will find a curious discovery. The C you started with and the C you end with are not the same. This difference is called

the "Pythagorean Comma" after its reputed discoverer, the Greek mathematician Pythagoras. Systems of natural tuning like this were used until the end of the Baroque period. If you tuned a keyboard instrument to this scale, the intonation would be satisfactory as long as you stayed in keys closely related to the one you used as a starting point i.e. if you started on C the keys of G, D, A, E and F, B \flat and E \flat would be closely related. However, if you tried to play in a key like F# it would sound obviously out of tune. Around 1700, composers began to feel hampered by this natural restriction so the tempered scale was adopted. Many people objected at the time to a scale containing no natural intervals except the octave. One must assume that to musicians who had been listening to the purity of natural intervals all their lives that such a change caused genuine discomfort.

How does all this relate to us? Well, when playing with fixed pitch instruments like the piano we of course must tune to that instrument. But when playing with other instruments we will tune to the simplest intonation we hear-- natural intervals. Tempered intervals are artificially derived and just don't sound true. Yet with composers modulating as they did after 1800, the natural scale is not going to work for us either. What now? It is best to tune naturally for chordal solutions but don't forget when you play the melody that you may have to adjust your scale. An E \sharp that was fine as the root of a chord may be out of tune in a scale in the next measure and the measure after that need to be adjusted again when it reappears as the third of a chord. And don't expect a physicist to help you out of your quandries; your only help is in having an astutely educated ear. The idea of matching a strobe tuner until you get a "perfect" scale is not a practical approach to intonation. Strobes and tuning devices have their place but must be used intelligently. Our tempered scale Boehm flutes should not be thought of as being built to play tempered scales but rather as being built to have the scale most convenient for adjust-

ing to other pitches. The answer to intonation problems must start with an ear that is constantly exercised and tested by the necessity to solve the never ending challenge of sounding in tune. (one final comment: I have avoided a discussion of mean-tone tuning in an effort to keep this discussion on an uncomplicated level. Those of you interested in going into this subject at greater length are referred to the article on Temperaments in Grove's Dictionary And \$10 to anyone who can tell by ear the difference between a syntonic and Pythagorean comma.)

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The following ensemble music has been purchased on approval for the Seattle Flute Society library, and a checkout system will be initiated:

Fuerstenau Trio, Op. 118 (ed. Wummer)
 E. Kohler Grand Quartet, Op. 32 (ed. Cochrane)
 Mozart Andante KV616 (ed. Hiby)
 Reicha Quatuor, Op. 19 (rev. Rampal)
 Soussmann Quartet in G, Op. 27, 4.

FLUTE CHOIR LITERATURE

Bach Air from the Suite in D (arr. Christensen)
 Berlioz Fugue (arr. Rearick)
 Mendelssohn Andante from "Italian Symphony" (arr. Rearick)
 Roden Elegance

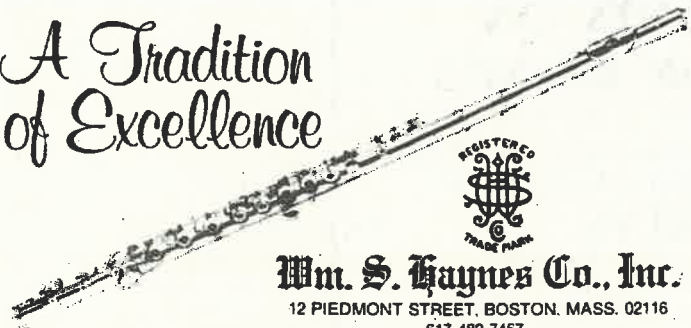
MUSIC ORDERED

Beethoven Theme and Variations from Op. 25 (Belwin)
 Boismortier Six Trios Concertos, Op. 15 (Billaudot)
 Boismortier Six Sonatas (3 Fl.), Op. 7 (Schott)
 Bozza "Jour d'ete a la montagne" (Leduc)
 Hook Six Sonatas, Op. 83 (3 Fl) (Rubank)
 Kuhlau Trois Grands Trios, Op. 86 (Costallat)
 Kuhlau Grand Trio, Op. 90 (Schott)
 Kuhlau Quartet, Op. 103 (Billaudot)
 McKay Christmas Morning Suite (Southern)
 Reicha Quartet, Op. 12 (Jaubert)
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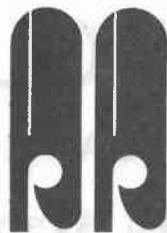
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BELLEVUE

833 Bellevue Way NE 455-3090

events

- November 21 Flute recital by Lois McFarland. Works by Telemann, Bach, Thomas Kuhlau, and Franck. U.W. School of Music Auditorium, 8:00 P.M.
- December 10 U.W. Orchestra and Chorus perform works by Poulenc and Beethoven. Meany Hall, 8:00 P.M.
- December 12 The Northwoods Quintet featuring woodwind music for the Holiday Season. With guest artists Carol Sams, Ronald Johnson and Melinda Bargreen. Tickets available at the door. Eastshore Unitarian Church, Bellevue, 8:00 P.M.
- December 14 The Northwoods Quintet. See program notes for December 12. University Unitarian Church, Seattle 3:00 P.M.
- December 22 J.S. Bach, Christmas Oratorio. University Unitarian Church, 7:00 P.M.
- December 24 J.S. Bach, Christmas Oratorio. University Unitarian Church, 11:00 A.M.
- December 25 J.S. Bach, Christmas Oratorio. University Unitarian Church, 8:00 P.M.



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NOVEMBER MINUTES

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

The vice president reported that the December meeting will be preceded by a panel discussion on flute pedagogy and followed by a concert featuring Scott Goff and Pam Mooney.

Jackie Hofto will be SFS's featured speaker before the January 4 monthly meeting and will present a concert following the meeting.

Gretel Shanley, a Los Angeles flutist and member of the Westwood Wind Quintet, will direct a class dealing with ensemble instruction and performance at 5:30 on January 4th.

Jane Measel appealed for help in her publicity work. She needs help with writing prese releases; p.r. work; and, graphics.

The treasurer reported that there are 136 members so far this year and there is \$1,600 in the bank. The Judy Washburn scholarship fund raising concert had a profit of \$103. Thank you Judy.

Warren Shelton told members that if they come for ensemble playing prior to the meeting to be sure to bring a stand. He also reported that SFS is creating a library. \$140 has been set aside for music.

Minutes prepared by Joanne Jonsson, Secretary

Clip and Mail

Individual Membership \$10.00/year Enclose check or money order
and mail to: Francis Timlin
2647 N.W. 57th St.
Seattle, WA 98107

Student Membership \$5.00/year

Name _____ (Student I.D. # _____)

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Name of neighborhood weekly newspaper _____

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WHAT TIME AND/OR TALENTS ARE YOU WILLING TO SHARE WITH THE SFS? .

Typing Refreshments Programs Publicity Mailing

Photography Newsletter Other (specify) _____

What ideas do you want to suggest to the SFS? _____

Special Events

Here are the following dates to refresh your memory about the masterclasses:

January 26, 1981	Ransom Wilson Masterclass
February 7, 1981	Frances Blaisdell All day Masterclass and Recital
March 1, 1981	Donald Peck Masterclass with the Principal Flutist of the Chicago Symphony. Emphasis on orchestral excerpts.
April 20, 1981	Samuel Baron Recital
April 21, 1981	Samuel Baron Masterclass

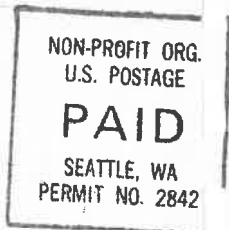
Admissions for the above series will be:

5 events-\$35.00	non-members
5 events-\$25.00	members
single event	\$8.00 at the door

PLAN NOW TO ATTEND!

Seattle Flute Society

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