

# Seattle Flute Society

Volume 2 Number 4 December, 1980

## Notes for a New Year

The January 4th, 1981, meeting of the Seattle Flute Society should be an exciting one with Gretel Shanley and Jackie Hofto as guest artists.

To start off the evening, Gretel Shanley will be in charge of ensembles at 5:00 P.M. Ms. Shanley is a graduate of Eastman, where she received both her Bachelor of Music and Master of Music degrees. She played in the Rochester Philharmonic with her teacher, Joseph Mariano, and later joined the National Symphony Orchestra. Ms. Shanley has also studied with William Kincaid, Crunelle (at the Paris Conservatory), and Rampal.

Gretel is perhaps best known for her readings with the Westwood Wind Quintet and of flute solos, including pieces written expressly for her. She has also appeared as a soloist in Europe and the U.S. with the Columbia Artists Community Concert Series. Ms. Shanley is currently teaching flute at California State University Northridge and freelances in the Hollywood Studios.

The title of her presentation on January 4th will be "Basic Structures for Group Improvisation". These creations are designed for all levels of flutists for the purpose of spontaneous music-making.

The pre-meeting at 6:30 will feature Jackie Hofto as guest speaker.

The business meeting is at 7:30.

At 8:30, guest artists Jackie Hofto, Flute, and Katherine Collier, piano, will present a recital.

Jackie Hofto has the unusual distinction of being billed as a double virtuoso on flute and accordion. As an accordion player, she has won the title of USA Classical Accordion Champion, and Alternate World Champion at the Coupe Mondiale Competition in Versailles, France.

The Tacoma flutist has performed with numerous orchestras and in music festivals including Aspen and Marlboro. In 1978, she played in the James Galway Flute Festival which was filmed in London and televised.

She has worked with many great flutists including Marcel Moyse, Julius Baker, Rampal, William Bennett and Galway.

Critics have had the following to say about her performances:  
"Firm technical control and intelligent musicianship." THE TIMES-London  
"Her tone (flute) was warm and vibrant, her technique well developed and assured". THE DAILY TELEGRAPH

Ms. Hofto will be assisted by Katherine Collier. Ms. Collier received her Master of Music degree and Performer's Certificate from Eastman. In addition to post-graduate study at the Royal College of Music in London, Ms. Collier has won the National Young Artist's Competition. She has toured throughout the U.S., Europe and Israel both as a soloist and as a performer of chamber music. Katherine is currently on the piano faculty at the University of Washington.

Their program will consist of the following works: Doppler, Airs Valaques; Berkeley, Sonatina; Hue, Fantaisie; Tircuit, Halcyon; and the Schubert, Arpeggione Sonata.

This meeting promises to be a great start for the New Year!

## From the President

A round of applause, please, for Laura Werner and her staff (Erin Adair and Linda Rudy) for the great job on the November SFS Newsletter. They met the emergency situation beautifully, and we're looking forward to continued success from our editorial board.

Nanette Smith is our newest Board Member replacing Steve Franzke, who replaced Peg Ponack, who was Membership Chairman. Nanette, recipient of numerous degrees from the UW, has taught privately in the North End for several years and currently is a radiologist at Boeing. Nanette is also an equestrienne of some attainment and more to the point has sufficient knowledge of computer languages which should enable her to

put our membership list on a modernized basis.

Albert Cooper, the famous British flutemaker (he's the man who brought us the "Cooper Scale"), has written a book telling all. It is available on a pre-publication basis for the price of 5 British Pounds Sterling from the following source: Alex Weeks, 2 Cromwell House, Vauxhall Walk, London SE 11 5EP, ENGLAND.

It was just a matter of time--there is now a national piccolo society, called just that: The Piccolo Society, Inc. (Acronym: People Interested in Cultivating the Charm Of the Little Octave Flute.) For those interested in joining, the address is The Piccolo Society Inc., Box 4219 Kenmore Station, Kenmore, N.Y. 14217.

A new book of interest: The Complete Guide to the Flute from Acoustics and Construction to Repair and Maintenance, by James Phelan and Mitchell D. Brody, Ph.D. Single copy price is \$24.95, postpaid in the US, from Conservatory Publications, Suite 535, 104 Charles Street, Boston MA 02114.

Winds Quarterly, a magazine for the wind performer, began publication this fall. Volume One contains an article by John Heiss, "Contemporary Techniques in Flute Playing--A Synopsis with Analyses of the Berio Sequenza and Davidovsky Synchronisms." Published quarterly at P.O. Box 499, Needham, MA 02192. Subscription rate: \$13.50.

Many thanks to all who turned out to the 5:00 P.M. ensemble session at the last meeting in order to tape Janice Giteck's SFS commission, When the Crones Stop Counting. The group-flute piece should be popular with ensembles and flute choirs and we hope that the work gets a wide distribution. A special thanks also to Bonnie Blanchard, Scott Goff, Art Morgan, and Warren Shelton for their participation in the panel discussion on teaching techniques; and several enthusiastic bravos to Scott, Pam Mooney, Phyllis Allport, George Shangrow, and Bruce Grainger for their excellent recital. Also, let's hear it for those great refreshments, presided over by Phyllis McFall! All in all, a first-class, informative, productive, efficient, and aesthetic evening for the SFS! So, out there, have you all paid your dues?!

## Announcement

In order to provide for a more equitable distribution of refreshments for the monthly meetings, the Board of Directors has proposed a scheme whereby the membership will be canvassed alphabetically to donate refreshment items. For the January meeting, we would ask that all those whose surnames begin with letters A through G contact Phyllis McFall at 455-5722 to make arrangements for and coordinate the refreshment selection.

## *Wilson Recital Program*

The following is the Ransom Wilson recital program for January 26th. His master class on the 25th will consist of the same material. Those of you wishing to be considered as participants contact Phyllis McFall at 455-5722.

Sonata in One Movement, in C Major  
Gaetano Donizetti

Sonata in E Major, BWV 1035  
Johann Sebastian Bach

Entrata, from Serenade, Op. 41  
Ludwig van Beethoven

Romance No. 2  
Robert Schumann

Chanson de la mariee, from Cinq melodies populaires grecques

Maurice Ravel  
Finale, from Sonata in C Major  
Franz Joseph Haydn

Cantabile et Presto  
Georges Enesco

Two Incantations (for flute solo)  
Andre Jolivet

First Sonata for Flute and Piano  
Bohuslav Martinu

Carmen Fantasy  
Borne/Wilson

# In-Tune-ation

by Scott Goff

Last month I talked about some theoretical aspects of intonation, the main point being that intonation, for all its precise scientific explanations, is, for the musician, mainly an artistic (i.e. subjective) rather than objective phenomenon. As with any artistic judgement, validity depends upon skill and education, in this case an acutely trained sense of pitch. Yet in this discussion, I will attempt to define what I consider to be the major intonation problems of the flute--an objective goal. What we are dealing with is that intonation problems occur far more obviously with simple intervals: octaves, unisons, fifths and fourths, where physical relationships are most accurately heard. The "beats" resulting from the sounding of these intervals are uncomplicated enough to make a more or less objective evaluation as to their "rightness" or "wrongness". With the other more complex intervals, one has more leeway. The major 3rd, for instance, has several places it can sound acceptably in tune--i.e. tempered, just and mean-tone plus other 3rds have historically and in today's usage been considered "in tune".

For the flutist, the octave is most crucial, particularly in the upper register where we often double oboes or clarinets. This octave is frequently played too high. One reason is that the unschooled ear tends to play octaves too wide. If you play where you "hear" it you will be deceived into playing sharp. If you practice long tones in octaves and other intervals listening for the elimination or reduction of beats (producing just intonation intervals) you will learn to play by "feel". A perfect octave has a feeling of "rightness" and solidarity that is unmistakable. Once you have established this "feel" for an octave your ear will begin to listen to the pitch more accurately. I still find that if I don't practice for the "feel" of the perfect octave my accuracy in determining what "sounds" good deteriorates. It's the kind of thing you must keep after.

The problem of upper register intonation isn't helped by the fact that the flute can be blown sharp in that octave if great care is not taken. The pitch can be brought down, but this generally requires a major change in embouchure and approach to upper register

tone production. The essential aspects of this change are: 1. changing the angle of the air stream so it goes into the flute more (i.e. rolling in or lowering your head) and 2. relaxing the lips (associated with dropping the jaw). That this will alter the tone is undeniable. Yet learning to play the upper register in tune will lead eventually to a less strident and more gracious timbre. By developing tone without regard to intonation you not only wind up with inferior intonation, you wind up with an inferior tone.

The other major problem is just the reverse of what we've been talking about: flatness in the lower register. The flatness of some notes (low E, Eb, D, Db, C) is due to faults in the scale of "old" scale instruments. While new "Cooper" type scale instruments do help with these notes, the overall problem of flatness in the low register continues to exist. The desire to overcome the natural dynamic weakness in this register leads many players to orient their tone development solely around how loudly they can play, forsaking other important considerations such as timbre and intonation. This approach leads them to roll in to get the "edge" on the sound that is mistaken for a "big" tone. The rolling in, of course, causes flatness. The solution is to roll out, open the embouchure to get a larger air column vibrating, and think of getting a "big" sound rather than a "loud" one. All of this is easily said, but I consider the development of a sophisticated low register sound to be one of the most difficult aspects of the flute. It takes time and talent.

Working on the upper and lower registers at the same time can be mutually beneficial. Also, you must be careful how you tune. Pulling out too far will make the upper register easy to play in tune, but make bringing the low register up to pitch impossible. Then again, if you push in too far you will reverse the problem.

The middle register is generally in tune and quite flexible. Aside from certain problem notes (C#, E, Eb) intonation should not be bothersome.

I will not list what notes are sharp and flat as this can change from flute to flute, but I would like to talk about altering

# Minutes

individual notes. First of all, for minor pitch changes in the scale, a sensitive player will just make them. I don't pay attention to what I do to alter these pitches. What is important is the conception of where the pitch should be. If you feel you are playing a note slightly out of tune just that discovery alone can make a difference. To some degree we play what is in tune to ourselves and if a redefinition of this occurs we will automatically play toward the new concept. So don't drive yourself up the wall trying to correct every little inconsistency.

Beyond this, however, are notes that are just plain out of tune, such as 3rd space C#. Traditionally, it is taught to roll the flute in for sharp notes and roll out for flat ones. While this is basically correct, I find the change in hand position caused by rolling the flute disconcerting. It is better to think of lowering the head to flatten and raising it to sharpen the pitch.

Many fingerings and tricks have been devised over the years to alter pitch. While every fine private teacher is a source of these gems, I still think it best to reduce their use as much as possible, particularly in one's student years. Before you can weigh the advantages of an alteration you must have a fine sense of what is being altered. Often, young players have been taught so many trick fingerings, they lose track of just what problems they are trying to solve.

Finally, one should remember that we do not seek a flute that is perfectly in tune. The nature of the problems of playing in tune make this an impossibility. What should be sought is an instrument whose scale has the greatest flexibility for solving these problems.

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

The president reported a date correction for the Ransom Wilson masterclass, to wit: January 25, 1981. The Ransom Wilson concert will be January 26, 1981 at Meany Hall.

Laura Werner and Nanette Smith were appointed to the Board of Directors.

Laura was appointed the Newsletter chairman and Nanette was appointed the Membership chairman. Laura reminded the membership that the deadline for ads, upcoming concert information, and articles for the newsletter is the 10th of the month.

The vice-president reported that Gretel Sharley will conduct an ensemble session at 5:00 P.M. on January 4, 1981. Jackie Hofto will be the featured performer at 8:00 and at 6:00 she will be the pre-meeting speaker.

The treasurer reported that there are 165 members and a bank balance of \$1,800.

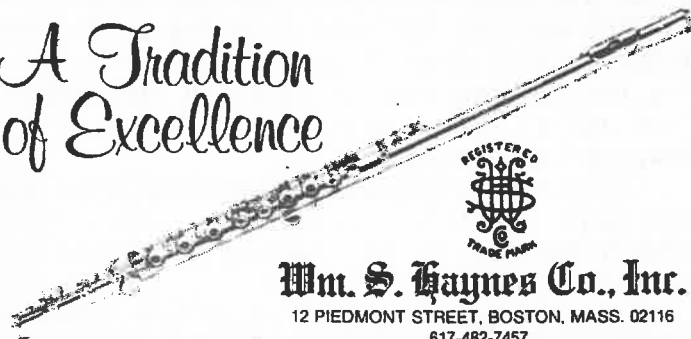
Phyllis McFall requested that anyone interested in performing at any of the forthcoming masterclasses should contact her at 455-5722.

Art Morgan was thanked for his generous donation of his flute literature to the SFS.

The secretary reported that Donald Peck, (principal flute, Chicago Symphony, masterclass to be conducted by him on March 1, 1981) sent a letter setting forth what he will work with at the masterclass. This will be a three hour masterclass: two hours-orchestral excerpts; 40 min. solo repertoire; and 20 min. question, answer and demonstration period. The orchestral music-solos only from: Ravel, Daphnis and Chloe; Schumann, Symphony No. 1; Brahms, Symphony No. 4; Beethoven, Leonore Overture No. 3; Dvorak, Symphony No. 8. All three flutes: Debussy, Prelude to the Afternoon of a Faun. Four flutes: Strauss, Til Eulenspiegel. Solo pieces: Faure, Fantaisie, and Chamindade, Concertino.

Minutes prepared by Joanne Jonsson, Secretary

A Tradition  
of Excellence



Wm. S. Haynes Co., Inc.  
12 PIEDMONT STREET, BOSTON, MASS. 02116  
617-482-7457

# Jeff Cohan

Jeff Cohan, former SFS member (he hasn't paid this year's dues yet!) gave his New York debut recital on November 16, 1980 at Alice Tully Hall in Lincoln Center. Jeff, known to many in the Seattle area since his undergraduate days at the UW, has performed in Seattle frequently and was heard in the SFS presentation "Wooden Flutes and Iron Persons" last January 3rd. He has also taught privately in Seattle during the summer months, and during the academic year 1979-80, Jeff was on the faculty of the University of Northern Iowa at Cedar Falls. Below is a copy of his program and on the back of this page a review from the New York Times.

ALICE TULLY HALL • SUNDAY EVENING AT 8:00 • NOVEMBER 16, 1980

JEFFREY COHAN  
Baroque and Modern Flutes

ROBERT LEVIN, Pianist

## PROGRAM

Echos.....JACQUES HOTTETERRE 1e ROMAIN  
Fantasie No. 1 in A Major.....GEORG PHILIPP TELEMANN  
Fantasie No. 5 in C Major  
Fantasie No. 8 in E minor  
Partita in A minor.....JOHANN SEBASTIAN BACH  
Fantasy (1978).....WILLIAM O. SMITH  
Il Vento.....GIULIO BRICCIALDI

## INTERMISSION

Élégie-Étude.....JOHANNES DONJON  
Syrinx.....CLAUDE DEBUSSY  
First Sonata.....BOHUSLAV MARTINU

JEFFREY COHAN, a virtuoso on both modern flute and the one-keyed baroque flute, is a fluent interpreter of a myriad of musical styles with versatility that reflects a remarkable musical maturity. His solo recitals and orchestral appearances, including those arranged by the United States Department of State, have won critical praise throughout Europe and the United States, in repertoire ranging from Bach to Berio and including Mozart, Schubert, Nielson and Copland. Winner of such distinguished prizes as the 1975 New York Musicians Club Young Artists' Competition and the 1977 Erwin Bodky Award for Early Music Performance, he has been awarded grants by the Martha Baird Rockefeller Fund for Music, the French Government and the Rockefeller Foundation.

Born in Iowa in 1950, he began playing the flute in Texas at the age of ten. In Seattle at the University of Washington, he first majored in oceanography before winning three consecutive Brechemin Music Scholarships, the University's highest award in music. Mr. Cohan holds degrees from the University of Washington and his Master of Music Degree from SUNY at Stony Brook in 1975. In New York, Paris and Seattle his teachers have included Samuel Baron, Michel Debost, Maxence Larrieu and Felix Skowronek. This recital marks his New York debut.

"Through stunning mastery of his instrument, . . . amazing command of an unusually dynamic range, a wonderfully burnished tone, attention to the most subtle rhythmic nuances and a terrific sense of humor, Cohan was able to make these pieces extraordinarily engaging."  
BOSTON GLOBE

"... a young virtuoso flutist . . . astonishing time and time again."  
DER BUND, Bern, Switzerland

"Dynamic magic . . . is immediately apparent in Cohan's artistry with the flute . . . as the music is played with a stunning verve."  
SEATTLE POST INTELLIGENCER

## MUSIC DEBUTS

# Jeffrey Cohan on Flutes

The music world seems filled with excellent flutists these days, but there should always be room for one more if he demonstrates the special gifts that Jeffrey Cohan displayed at his debut recital in Alice Tully Hall last Sunday night. In fact, if this concert represented Mr. Cohan's general level of accomplishment, he can already, at the age of 30, play several superstar flutists one might name under the table.

In order to make this kind of impression, Mr. Cohan would have had to offer an unusually demanding, imaginative and nervy program, and this is precisely what he did. Most of the music was for solo flute, a severe test of a musician's ability to hold an audience's attention. The concert opened with Hot-teterre's "Echoes," three Fantasies by Telemann and Bach's Partita in A minor played on a one-keyed Baroque flute of barely audible delicacy and liquid tonal fragility.

The subtly calibrated range of musical effects obtainable on this instrument are only achieved through minute gradations of air pressure and the lightest tongue-flicks of color, while concentration on linear shape and rhythmic pulse become crucial mat-

ters. Mr. Cohan controlled all of these factors brilliantly, and he applied them with an expressive spontaneity and communicative intensity that kept a listener consistently absorbed.

Turning to the modern flute, Mr. Cohan showed that even with a more powerful instrument he prefers to paint with fastidiously precise brushstrokes and a smallish but glowingly rounded tone, as evidenced in his languidly elegiac interpretation of Debussy's "Syrinx." To William O. Smith's Fantasy, he brought equal amounts of wit and virtuosity in a tour de force that calls for a variety of special techniques such as microtones, key slaps and overblowing to produce simultaneously sounding notes.

With Robert Levin as his responsive partner at the piano, Mr. Cohan gave further proof of his versatility in Martinu's First Sonata and "Il Vento" by the 19th-century Italian composer Giulio Briccialdi. "Il Vento" is in essence an operatic mad scene for flute, and this performance had all the easy agility, lyrical grace and dramatic perceptions of a superb bel canto soprano.

Peter G. Davis

## Announcement

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

# Ho! Ho! Ho!

Stumped about what to get your favorite flutist for Christmas? Or, you flutists, are you looking for an extra-special gift? Ask Santa for a Seattle Flute Society Masterclass SERIES TICKET! SFS members receive 5 events for the price of \$25.00. This includes the following masterclasses and recitals:

- |            |   |
|------------|---|
| January 25 | Ransom Wilson Masterclass                 |
| February 7 | Frances Blaisdell Masterclass and Recital |
| March 1    | Donald Peck Masterclass                   |
| April 20   | Samuel Baron Recital                      |
| April 21   | Samuel Baron Masterclass                  |

Send a check or money order to:  
Francis Timlin  
2647 N.W. 57th St.  
Seattle, WA 98107

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.



# CAPITOL MUSIC

## SEATTLE

1530 - 3rd Avenue 622-0171

## BURIEN

155 SW 152nd 242-3731

## BELLEVUE

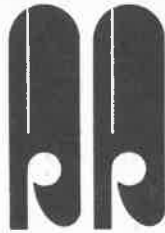
833 Bellevue Way NE 455-3090

# Calendar

- January 4, 1981 Seattle Flute Society Meeting at Demaray Hall, 5th and Bertona. 5:00 P.M.; ensemble improvisation with Gretel Shanley; 6:30, discussion with Jackie Hofto; 7:30, business meeting; 8:30, Jackie Hofto and Katherine Collier in recital.
- January 13, 1981 Philadelphia String Quartet, with Felix Skowronek, flute. Mozart Flute Quartet in C Major. Meany Theater, UW, 8:00 P.M.
- January 16, 1981 Fireside Concert Series presents flutists Scott Goff, Pamela Mooney, Judy Washburn, and Karla Warnke Flygare performing Flute Quartets, Duos and Trios. Held in the Fireside Room of the Messiah Lutheran Church in Auburn, 8:00 P.M. Free to the public.
- January 18, 1981 The Broadway Chamber Orchestra, George Shangrow, Conductor, with Scott Goff, flute. Program will be the complete flute concerti of Mozart: Concerto No. 1 in G, Concerto No. 2 in D, Concerto for Flute and Harp, with Carol Mukhalian, harp, and the Andante in C. Kane Hall, UW, 8:00 P.M.
- January 28, 1981 Contemporary Group, Meany Theater, UW. Program includes Davidovsky 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 Ventorum, Meany Theater, UW, 8:00 P.M., with guest artist Montserrat Alavedra, soprano. Program includes works of Beethoven, Goodman, Riecha, and Nielsen.
- January 25, 1981 Ransom Wilson Masterclass, Demaray Hall, Seattle Pacific University 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. Tickets can be charged over the telephone.

## Also of interest:

- January 19, 1981 Tanglewood auditions. Thomson Jr. High, 3:00-6:00 P.M. Telephone information: 362-3330, Egil Smedvig.



**MUSICAL INSTRUMENTS  
DISCOUNTS ON  
ALL MAJOR BRANDS**

Most Items in Stock for Immediate Delivery  
SEND OR CALL FOR CURRENT CATALOGUE

**KENNELLY KEYS  
MUSIC & DANCE, INC.**

20026 Ballinger Road N.E. Seattle, WA 98155 (206) 364-6800

*Seattle Flute Society*

13626 NORTHSHIRE ROAD N.W.  
SEATTLE, WA 98177

NON-PROFIT org.  
U.S. POSTAGE

**PAID**

SEATTLE, WA  
PERMIT NO. 2842

Rae Terpenning  
812 So. 116th St.  
Seattle, Wa. 98168