

# Seattle Flute Society

volume 2      september 1980      number 1

## ANNOUNCING: THE SECOND SEASON OF THE SEATTLE FLUTE SOCIETY

The first Seattle Flute Society meeting of the 1980-1981 season will be on October 5, at Seattle Pacific University Demaray Hall, 5th and Bertona. Those interested in ensembles will meet at 5:00, at 6:30 there will be opportunity to inspect commercial displays 7:30 a short business meeting followed by a Jazz program featuring Jabo Ward and Bruce Hall.

The Seattle Flute Society is open to all those interested in the flute. In its first year, the SFS attracted over 200 members and presented visiting artists, masterclasses, ensemble sessions monthly newsletters, reduced prices to concerts, lectures, records t-shirts, Jazz, wooden flutes, Baroque flutes, "Flute Clinic" coached by Scott Goff, refreshments, and other items of interest to flutists.

This year we hope to add teaching seminars, an Avant-Garde program, commercial displays, commissioned works for flute, scholarships and more masterclasses by prominent artists such as Donald Peck Samuel Baron, Frances Blaisdell, Julius Baker...

DON'T WAIT, Join now! Individual memberships are \$10.00 and Students with I.D. are only \$5.00. Last year members who lived as far as Wenatche and Port Angeles enjoyed receiving the monthly newsletter with its advanced warnings of concerts and masterclasses even if they could not come to all the meetings. Members who lived in Seattle liked meeting other flutists and hearing their peers at some of the meetings. YOU can't afford not to join! What are you waiting for? (Membership application form may be found on page 2 )

## Judy Judy Judy!

Judy Washburn, second flutist in the Seattle Symphony, is graciously donating her talents by performing a recital to benefit the Seattle Flute Society Scholarship Fund. The concert, which will be an all flute and strings program, will be on Saturday, October 25, 8:00pm at Seattle Pacific University, Demaray Hall. The admission is \$3.00 for SFS members and \$5.00 for non-members.

Judy will be assisted by Katy Kyme on violin, Vincent Comer on viola, Carol Kapek on viola, Teri Benschhof on 'cello, and Lynne Palmer on harp. The program includes Mozart's Quartet in D Major the very difficult Chant de Linos by Jolivet, Little Suite for Flute and Harp by Gareth Walters, and Kuhlau's Quintet #1 in D Major, opus 51.

Ms. Washburn is starting her second season with the Symphony. She holds a B.M. and M.M. from Northwestern University where she was a student of Walfred Kujala. Her recital is an excellent opportunity for SFS members to hear a fine player and kick off the Scholarship Fund to boot!

# Engaging, Entertaining Ensembles

Flute ensemble sessions will again take place before our monthly meetings. The time will be from 5:00 to 6:30pm at Demaray Hall, SPU. We would like to encourage all flutists to attend our first session for the formation of the various ensembles. There are some of us who, for one reason or another, did not come to the ensembles last year. Do not hesitate this year! This is your flute society, and we are hoping to provide an opportunity for all to play regardless of various performing levels. It will not be that difficult to find "your" ensemble if you have the desire to play.

Our fearless president, Felix Skowronek, has offered to coach each month. If any of you would likewise be qualified to serve in a coaching capacity please contact Warren Shelton at 932-6021.

In January we shall have the good fortune of having Gretel Shanley work with us. Gretel, who now resides in California is an outstanding flutist, dedicated to fine performance and pedagogy.

It is hoped that many of you will bring your own ensemble music each month. If you have any ensemble literature you would care to donate to the SFS, please bring this to our first meeting. As we go through the year, it may be possible to include flute and strings and flute with other wind instruments.

We are hoping to get your ideas at our first meeting at which time we will all be able to participate in some flute choir playing. See you October 5, 5:00pm.

Warren Shelton

### clip and mail

Individual Membership \$10.00/year      Enclose check or money-order  
and mail to: Cheryl Collier  
 Student Membership \$5.00/year      4478 S 160th  
Seattle WA 98188

Name \_\_\_\_\_, (Student I.D. # \_\_\_\_\_)

Address \_\_\_\_\_

Phone Number \_\_\_\_\_

Name of neighborhood weekly newspaper \_\_\_\_\_

studying flute now       Musician's Union member

teaching flute       Interested in performing

band or orchestra director

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? \_\_\_\_\_

\_\_\_\_\_

## President's Message

Traditionally, a President's message at the beginning of a new season dwells on the success of past accomplishments with exhortations to maintain or increase activity and energy levels for the coming year. Frankly, I see no reason to depart from such a format. We can all feel proud that the Seattle Flute Society in its first year was an unqualified success, a fact that has not gone unnoticed elsewhere (see below). Our more than 200 members enjoyed a season which included a wide range of monthly recitals given by SFS flutists stimulating pre-meeting lectures and discussions, a master-class by a visiting artist, Scott Goff's master-class series and the pre-meeting ensemble sessions open to all interested parties.

Our own second season promises to be even more exciting with our own visiting artist series in the offing, an expanded ensemble program under the direction of Warren Shelton, our membership-recital programs which will include an avant-garde evening (an area overlooked last year) featuring a work written for the SFS by Seattle composer Janice Giteck, and a benefit recital this October by Seattle Symphony flutist Judy Washburn.

As always, the life blood on any organization depends on the involvement of its membership, and we look forward to the continued enthusiasm of all past members plus those who have yet to join our number. Our various committees need more volunteers however and participation in these activities is not only welcome but necessary for the successful functioning of a society such as ours.

It was my pleasure to attend the National Flute Association Convention in Boston in late August, and, as usual, the gathering was a hectic event-filled four days of concerts, exhibits, lectures, meetings, and the special attraction tours of both Haynes and Powell workshops. The big news for us here is that SEATTLE has been selected as the site for the 1982 NFA Convention. The site selection committee does its best to move the convention around the country each year always preferring to locate in a city with a large and active flute club. The success of the SFS in its first year was a major factor in Seattle's selection from among other cities under consideration as a meetingplace for the 1982 NFA Convention, the last West Coast site being San Francisco in 1977.

The visit to the NFA Convention also gave me the opportunity to discuss matters of mutual interest and operation with other regional flute clubs, and again, we appear to have come off well in the way our Society has organized. One of our strengths is the fact that our membership is broadly based with representation from all bands of the flute spectrum, both amateur and professional. Our newsletter has attracted attention for its interviews with visiting flutists and our monthly meeting format was considered innovative and comprehensive.

Let's we become complacent, however, it should be pointed out that other clubs have more commercial sponsorships than ours (a situation we are trying to rectify), others are more aggressive in attracting and promoting visits by "big-ticket" performers (usually only for one visiting recitalist however), and other clubs simply have a larger membership (i.e. 350 in the Flute Society of Washington D.C. - but they've been at it for 15 years!)

Thusly we stand, all said and done, at the beginning of a new season. It now remains for all of us to respond to the question: "Where do we go from here?"

Felix Skowronek

# Scott Goff: At Home in Seattle

An Interview by Sharon Frandsen

"It's not a bad way to earn a living," says Scott Goff, principal flutist with the Seattle Symphony. "There are still a lot of thrills even after playing with the group for 12 years."

"I could live without ever playing Tchaikovsky's 5th symphony again. With anybody. With God! But, under the right conditions Beethoven's 5th will still do it to me."

Scott Goff first picked up a flute in 7th grade. His choral teacher had recommended that he play an instrument. He wanted to play piccolo because he didn't want to carry a big instrument around the football field. When informed that piccolo players also must play flute his main concern was, "How big is it?"

Scott studied with many people in the Tacoma area, later commuted to Seattle to take from Frank Horsfal, then Felix Skowronek who was in the Symphony. Summers he tutored with Kenneth Kincaid and Julius Baker. Of the latter, Scott says Baker was "unquestionably" his most important teacher. As a scholarship student to Juilliard, Mr. Goff studied with both Baker and Harold Bennett. "Aside from that," smiles Scott, "I'm self taught."

While the odd schedule of Sunday morning rehearsals and evening concerts doesn't bother Mr. Goff, he admits that there are some frustrating aspects to playing with the Symphony.

"The media and community support that the orchestra received during its European tour is something this town should hang its head in shame for," deplures Scott. He laments Seattle's apathetic public and claims that people consider the Symphony and the arts as just a form of entertainment.

"If you don't understand why they are more than entertainment, then you're part of the problem," he claims.

Regretting that Seattle businesses are not generous toward the arts, Scott questions whether the community is committed to maintaining a professional orchestra.

Scott Goff is disgruntled with "hearing directions from too many conductors whose musical standards are lower than those of the members of the orchestra."

What does he love about playing in the Seattle Symphony? The literature. Nothing comes close to orchestral music, in Scott's estimation, not even string quartets.

"Continually, 99 percent of the time, you're in touch with genius, composers whose abilities represent the very best in human achievement. Who is not touched by the basic humanity of Beethoven?"

Mr. Goff has no favorite style or period of music, although he is "a little tired of Baroque." Feeling that more minor composers deserve to be heard, Scott says, "Kuhla's best piece is more musically interesting than Beethoven's worst."

Currently Scott admits to "being into kids, and not so much the flute." However he is confident about throwing a recital together in a week to ten days "without trauma". He is not playing much chamber music these days, again because of the children, but feels fairly satisfied with his life right now. Although a position as principal flutist in one of the Top Five orchestras would tempt him, "Seattle would be awfully hard to leave."

(continued on page 5)

INTERVIEW WITH SCOTT GOFF, Continued from page 4.

"Seattle need good musicians, New York's got more than they can handle." He elaborates, "This community has more need of players with good training and good background. There are too many local players; I'm not saying that local players aren't good, just that no kind of intellectual community will prosper without outside influence!"

Scott sees the Seattle Flute Society as basically an educational organization. He hopes that by sponsoring visiting artists the SFS will help refine the standards of flute aficionados in town. Feeling that Seattle is at a crossroads, he remarks "it is really crucial to have more understanding of what musical standards are. To me musically sophisticated judgement is indicated by praise rather than by critique. An artistically mature critic is distinguished by an ability to recognize the positive aspects of a performance rather than just spotting minor technical errors."

The most important function of the flute society according to Mr. Goff, is to stimulate intellectual and artistic growth in Seattle. To that end, Scott will be contributing a monthly column in our newsletter concerning various technical aspects of the flute. The SFS is fortunate indeed to have this kind of input from Seattle's numero uno!

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## *Classified Ads*

For Sale: PICCOLO

Solid Grenadilla Wood, Silver Keys, made in Germany "Hammick" Excellent Concert Tone \$1000.00, case included.

Call: Fred at 789-2262.

For Sale: Powell Head Joint

6 months old, perfect condition. \$500.00

call: 244-6988

For Sale: Haynes flute

Standard model, closed hole C-foot, 2 years old, excellent condition, checked over by Haynes. A440 Best offer over \$2600.00

Call Joyce Oakes: 542-2652

For Sale: Flute

Gemeinhardt 3SS, 1 year old Excellent condition. \$900.00

call: Louise 546-5256

To have an advertisement placed in this newsletter please call Sharon Frandsen: 283-4074, before the 10th of each month. All ads are \$5.00

# 6 Calendar

- October 5 First Seattle Flute Society meeting of the new season, featuring a Jazz program. SPU campus, Demaray Hall, 5th and Bertona See page 1.
- October 16 Faculty Exchange Recital featuring Gale Coffee, flute instructor at Whitworth College. SPU campus, Demaray Hall 8:00pm free
- October 25 Judy Washburn in benefit recital see page 1. SPU campus, Demaray Hall, 8:00pm \$3.00 for SFS members. \$5.00 non-members.
- October 26 Paul Taub in recital as part of the "Sundays at Cornish" series. Works by Milhaud Schubert Poulenc, C.P.E. Bach, and Martin. Accompanied by Jesse Parker. 7:00pm, free.

To have your flute-related event published in next month's newsletter please call Sharon Frandsen: 283-4074 before October 10.

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