

Seattle Flute Society

Volume 2 Number 2 October, 1980

November Meeting Features Avant-Garde Music, Lecture

The next meeting of the Seattle Flute Society will be November 9, at Demaray Hall (see directions below), 5th and Bertona, on the Seattle Pacific University campus.

Ensembles will meet at 5:00.

Felix Skowronek will coach the Reicha Trio for good high school players and above, and Francis Timlin will coach the Boismortier Quintet #6, or Bozza's Jour d'Été a la Montagne. Anyone else interested in coaching should contact Warren Shelton: 932-6021. All graduates in Music with either a B.A. or graduate degree should consider coaching as it is good experience and also looks good on resumes.

At 6:30, Paul Taub, flute instructor at Cornish Institute, Felix Skowronek, professor of flute at the University of Washington, and Patrick Purswell will discuss the techniques that a "new music" flutist must have at his/her command, describing the reference materials available through books and publications, and refer to "extended" techniques. They will also speak about the evolution of new and different notation for recording flute music.

A "new music" concert will be performed at 8:15 by Patrick Purswell, Laura Rathbun, Felix Skowronek, and Paul Taub. Included on the program are: Grand Quartet by Harvey Sollberger, Sibling Suite by Elliott Schwartz, Remembrances for flute and electronic sounds by Karl Korte, and a piece commissioned by the Seattle Flute Society written by Janice Giteck. Everyone is encouraged to bring flutes, also alto-flutes and piccolos, because the piece, When the Crones Stop Counting, is intended to be played, and is playable by, a large number of flutists at a first reading.

The composer, a Seattle resident, has conceived the piece as an experience for the participants primarily, rather than for an audience, making it appropriate for meetings such as ours. Janice Giteck teaches composition at Cornish Institute; her work reflects an interest in group rituals, and music of non-western cultures.

To get to our meeting, exit at NE 45th from I-5 and travel west on NE 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. (At this turn there is a funeral home to your right.) 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.

Judy Washburn in Recital October 25

"I'm too busy to worry about it," responded Judy Washburn when asked if she is nervous about her upcoming recital on October 25. The Seattle Flute Society is eagerly anticipating this concert which will benefit its Scholarship Fund and allow us a chance to hear Judy who is beginning her second season with the Seattle Symphony. The 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. This may be our last opportunity to hear Ms. Washburn as a single woman as she plans to be married on December 28. (You read it first in the SFS Newsletter!)

♪'s of interest

A competition for instrumentalists under the age of 30 as of November 1, 1980 is being sponsored by the Sigma Alpha Iota International Fraternity. First prize is \$100 honorarium AND presentation in a SAI sponsored recital at the Seattle Concert Theater on April 23, 1981. Second prize is \$50 honorarium and presentation on the SAI Spring Musicale, March 8, 1981. Auditions will be held November 18, 1980 in the Seattle Public Library auditorium. A limit of 12 candidates will be heard. Application deadline is November 1, 1980. For more information or an application contact Miri Hargus: 283-5551, or Alma Oncley: 789-4464.

There is still time to be listed on the official roster of Seattle Flute Society members that will be compiled and sent to all members, however the deadline is December 7th. Also we'd like to compile a list of accompanists as a service to our members. If you know of a good accompanist who would like to be on such a list, get another SFS member to recommend him/her also and we will print their names. Each approved accompanist must have the recommendation of at least two SFS members. Please call Phyllis McFall: 455-5722 with your names.

Thankyou to: Miri Hargus for proof reading, Trudy Sussman and her students Mark Elgot, Rose Kohles, Lisa Fishman for collating, folding and stapling.

The people who bring you these interesting meetings and programs are: Rae Terpenning, 248-1798; Heidi Ehle 329-0803; Vic Case, 822-3362; Karla Warnke Flygare, 939-0620; and Janeen Shigley, 784-6285. If you have a good idea give one of these people a call.

Congratulations to Suzanne Walker on the birth of her 7lb 3oz baby boy, born September 23; and to Jaime Cornutt on the birth of her daughter, named Elizabeth, born October 8, 1980.

Flute - World Series

Starting in January, the Seattle Flute Society is offering an exciting five part series: January 26 will feature handsome Ransom Wilson in either a masterclass or lecture/ discussion. February 7 Frances Blaisdell, flute instructor at Stanford, will give an all day masterclass plus a recital. Those who have traveled to Palo Alto to attend masterclasses given by Ms. Blaisdell have returned inspired and impressed by her. Donald Peck, principal flutist of the Chicago Symphony will coach a masterclass with an emphasis on orchestral excerpts, on March 1. Samuel Baron will give a recital on April 20, followed by a masterclass on April 21. Participants in the masterclasses will be selected at a later date.

The tickets for each individual event will cost \$8.00. Non-members may buy a series ticket for \$35.00. (A savings of \$5.00) SFS members may buy a se ticket for \$25.00!! YOU can't afford NOT to join!

Information on how to order series tickets will be forthcoming. In the meantime, if you haven't joined - WHAT ARE YOU WAITING FOR?

oops!

Scott Goff did not study with Kenneth Kincaid as reported in last month's newsletter. His teacher was William Kincaid. (Boy, is my face red!)

For Sale: Muramatsu Flute
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Put Your Best Foot Forward

by Scott Goff

When people about to purchase a new flute ask me for advice concerning the various options available, a frequent query is: "Shall I get a "b" foot joint?" The answer is more complex than they expect.

The choice of a "b" or "c" foot joint should be based on the different characteristics they impart to the overall instrument. The only fool-proof way to determine this is to order a flute with two foot joints - an expensive but certain solution. However, as the foot joint is the least critical section of the flute, I feel generalizations can be applied to it with more security than if one were to talk about head joints, etc. This is not to minimize the effect foot joints have - they can and do alter the characteristics and "feel" of an instrument to an obvious degree.

The comparisons that follow are based on a silver flute with open holes. Wood or gold flutes may react differently. Also the cut of the head joint or thickness of the tube will certainly have an effect. But, all these things being equal, I believe the general effect of a "c" or "b" foot will be similar in all cases.

I. TONE:

The "c" foot tends toward a clearer, more open low register sound. The extreme low notes are easier to project and speak more readily. The middle register is more resonant; the upper register more brilliant and "silvery".

The "b" foot will darken the tone in the upper register. A major advantage is the tone will be more consistent throughout the entire range of the instrument. The flute will have a feeling of greater stability. The "c" foot can tend to be harsh if pushed to play too loudly or if the player is not in good form. The "b" foot lends more resistance to the flute, giving a more predictable feel to the instrument.

The "c" foot projects better overall - however one may have to back off to avoid shrillness (particularly in the upper registers). With

the "b" foot's greater stability, this is not as much of a problem.

II. INTONATION:

The basic intonation problem of the flute is a flat low register and a sharp upper register. While the "c" foot won't change the pitch, it is more flexible. In the low register this is an advantage; in the upper register it is more of a mixed blessing. Just as the "c" foot can become shrill, it can also go sharp. (The two problems are often connected.) Notes such as high E, G, G# can get out of hand more easily and, if the tone deteriorates at the same time, other players can find it difficult to match your pitch. For this reason I think oboists, clarinetists etc. are more comfortable with a "b" foot. One of the "b" foot's main advantages is the stability it gives to upper register intonation. This is not to say that the "c" foot can't be played in tune. If one is in love with the tone of a "c" foot, these problems can be mastered with a little extra attention.

High C natural is often played with the low b key depressed - an advantage lost with a "c" foot, as is the clarity the "b" foot gives to notes above high C.

III. RESPONSE

Pianissimo attacks on high notes are easier with the "b" foot. Also, tonguing is not as apt to disrupt focus of the tone. But with the "c" foot, articulations are a little more facile - the flute responds quicker. I feel the "c" foot to have an advantage if you are in good shape.

What do I use? For the past 10 years I've used a "b" foot but recently have gone back to a "c" foot and so far am quite pleased. Pam Mooney has played a "c" foot for the past 10 years and has recently changed to a "b" and seems quite pleased.

You may have noticed that nowhere, until now, have we talked about actually playing a low b natural. I wouldn't worry about it - it's not the most useful of notes.

When Don Peck gives his masterclass, someone should ask him about

low b flat foot joints. He used to play one. (Maybe the stage wasn't wide enough.)

It will be interesting to read this in a year and see if I still feel the same way. All players are different in what they want and how they go about doing it. Also one's playing never stops changing and evolving in new directions. So one's needs may be quite different in a year. You

should be thinking of the effect a specific aspect of flute construction (for example: foot joints) has on your style and overall approach to the instrument. The instrument you choose has an important effect on the directions your playing will evolve.

NEXT: INTONATION, PART 1.

October Meeting Minutes

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

The Board of Directors and Officers were introduced by the president Felix Skowronek.

The vice president reported that Karla Flygare, Heidi Ehle, Vic Case and Janeen Shigley will serve on the program committee.

The vice president reported that Masterclass and Recital Series are scheduled to include:

- | | |
|------------------|--|
| 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 with 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 | non-members |
| 5 events | \$25 | members |
| single event | \$8 | at the door |

The treasurer reported that there is \$500 in the bank, which includes \$200 received as a donation from Ransom Wilson. A total of 48 paid dues were received this evening.

The president reported that the 1982 National Flute Association convention will be held in Seattle. This four day convention will have as many as 50 exhibitors and will attract notable flutists from all over the world.

Minutes prepared by Joanne Jonsson, Secretary

Calendar

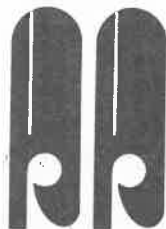
- October 21 Recital of 20th Century Flute Music
Rebecca Marie and Paul Taub, flutes
assisted by Roger Nelson, Thomas Eckert
and Dell Wade, piano.
Cornish Theater, 8:00pm.
- October 22 Contemporary Group; program includes
the Stravinsky Octet.
Meany Theater, UW, 8:00pm.
- October 23 Collegium Musicum; program includes the
C.P.E. Bach Sonata for Solo Flute as
performed by Felix Skowronek.
- October 24 Pamela Mooney will perform Villa-Lobos'
Bachianas Brasilieras #2 with bassoonist
Bruce Grainger as part of the Second City
Chamber Series in Tacoma.
Annie Wright Hall, 8:00pm, Tickets \$7,
\$4 students/senior citizens.
call 272-3141 or 927-3627 for more info.
- October 24 UW Sinfonietta, Michel Singher conductor.
Program includes Schubert's 5th Symphony
and the Stravinsky "Pulcinella" Suite.
- October 25 JUDY WASHBURN in recital to benefit the
SFS Scholarship Fund. Demaray Hall, SPU
\$5.00 non-members, \$3.00 SFS members, 8:00pm.
- October 25 Soni Ventorum with pianist Neal O'Doan
guest artist. Program includes works of
Danzi, Carter and Mozart.
- 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.
- November 9 Trudy Sussman in recital, assisted by
Henrietta Mastenbrook, piano, Ed Wapp, Jr.
Harpichord, Lyn Fulkerson, 'cello.
Works by CPE Bach, Burton, Enesco, Vinci
3:00, University Unitarian Church, Free.
- November 9 Seattle Flute Society meeting. See page 1.
- November 23 Flute and Harp Recital, Erin Adair, flute
Judy Dow, Harp
University Unitarian Church, 3:00pm, free.



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