

Seattle Flute Society

Volume 2 Number 8 April, 1981

May Meeting Notes

From the President

May 3 will be the last meeting of the 1980-81 season for the Seattle Flute Society. The meeting will be held in the usual place: Demaray Hall, 5th and Bertona, on the Seattle Pacific University Campus.

For the final time, the evening will begin with ensembles at 5:00 P.M. All are encouraged to attend. If you can't attend, be sure and stay for the 6:30 program as the participants perform ensembles that were put together during the 5:00 ensemble period.

Performers and pieces for the pre-meeting at 6:30 are: Fuerstenau, Trio, Op. 118, Lady Rudy, Katie Alverson and Cheryl Thiel; Quantz, Sonate en Trio, Kristin Owen, flute; Mary Needham, piano and Polly Kimmel, cello; Doppler, Andante and Rondo, Katie Alverson, flute, Cheryl, flute and Kathy Wiebe, piano; Seymour Barab, Sonatina for 3 flutes, Sandra Breda, Cindy Mitch and Melinda Johnson; and Kuhlau, Divertissement No. 1, Linda Kraft, flute.

The business meeting will be at 7:30.

The 8:15 concert will include Milhaud, La Cheminée Du Roi René, for woodwind quintet performed by the Seattle Wind Quintet with members Frances Timlin, flute, Ove Hanson, oboe, Julie Oster, clarinet, Eleanor Froelich, bassoon and Jeff Jacobsen, horn; Debussy, Blitis, Jeff Hayward, flute, Joe Caruthers, narrator, Elaine Yale, piano; Widor, Suite, Richard Breitstein, flute; and as a grand finale to the entire year members are asked to bring flutes and piccolos and music stands so that we may all perform the flute choir arrangement of J.S. Bach's Air from the Suite in D.

Let's all attend in support of us, the Seattle Flute Society!

The electorate has spoken, and while the choice was admittedly limited, I have no doubt that the new Secretary and Board Members selected will serve in the same efficient and judicious manner as their predecessors. For my part, I look forward to another year in my present capacity, with every intention of passing on a well-functioning and successful organization to my successor. Rae Terpenning, Francis Timlin and I will help provide continuity along with holdover board members Warren Shelton, Judy Kriewall, Suzanne Walker, and Nanette Smith.

At this point, I'd like to call everyone's attention to the achievements of the outgoing board members, and to thank them for their time and effort spent in helping bring the SFS to its present state. Joanne Jonsson, outgoing Secretary, was a founding board member and played a key role in keeping track of the affairs of the Society as well as organizing numerous projects of continuing significance. Thanks are also due her husband, Jon Marvin Jonsson, attorney, who guided us through the writing of our constitution and by-laws and eventual incorporation.

Jane Measel's contribution as Publicity Chairperson has been referred to earlier, but is no less important at the present time considering the activity currently underway with the Samuel Baron recital and masterclass promotion. Her task has been an onerous one, discharged with responsibility and effectiveness to the benefit of the entire Society.

Phyllis McFall, an enthusiastic supporter of the SFS from its inception, has been known to all for her cheery disposition and rapport with the membership, and hers has been the responsibility for the excellent refreshments at each meeting, down to the last nibble on a brownie or sip of coffee or fruit juice.

Phyllis McDaniel, another charter board member, gave selflessly of her accompanying expertise on many occasions, and provided excellent promotional efforts for this year's SFS Recital and Masterclass Series as well as liason work with instrument dealers in the area.

A special word of appreciation must go to Laura Rathbun-Werner, our newsletter editor, who stepped in after the beginning of the season to assume the awesome duties associated with putting out the monthly issue to the membership. Her success will be both a hard act to follow but also an excellent model for her successor. To all, many thanks again, and I hope we may draw upon your expertise in the future.

On to other matters, the Flutist's Weekend in Spokane in March was an excellent experience even though Jean-Pierre Rampal was indisposed and could not make an appearance. William Bennett shouldered the remainder of the event admirably, and a review of his masterclasses and recital by Susan Steil can be found else-where in the newsletter.

I'm pleased to report that negotiations are underway for an SFS encounter with jazz flutist Bud Shank on Sunday afternoon, May 24. He and pianist Bill Mays will be appearing at Parnell's (see calendar), and with luck, we should be able to arrange a most convivial of the two with SFS members. As matters progress, an announcement will be made at the next SFS general meeting.

In closing, I wish to call further attention to our Baker Recital and Masterclass promotion, scheduled for July 16-18, 1981. Brochures are now available, and all who wish to obtain any of these to send to friends should contact Karen Gozinsky-Lenke at 325-5054.

Minutes

The president reported that Ransom Wilson made a \$150 donation to the SFS.

Jake Burke, National Flute Association president-elect told the president of the SFS that the National Flute Association needs a theme for their convention which will be held in Seattle in 1982. If anybody has any ideas contact Felix Skowronek (524-8009).

The vice-president reported that ensembles will meet at 5:00 P.M. preceding the May meeting. The pre-meeting program will feature SFS members playing in ensembles. There is an opening for another group to perform. Anyone interested telephone Rae Ter-

penning (248-1798) or Warren Shelton (932-6021).

The 8:15 program will feature Seattle Flute Society members and there, too, a performer or two could be added to the program. Contact Rae Terpenning (248-1798).

Jane Measel thanked the many people who have helped her with publicity. She is hoping to have Samuel Baron interviewed on the Seattle Today Show. Anyone with a contact with the show telephone Jane (455-1236).

Karen Gozinsky-Lenke is chairman of the Julius Baker masterclass and recital. Baker will present his recital at Meany Hall on July 16th. The masterclasses will be held at Demaray Hall, SPU on July 17th and 18th. There will be two sessions held each day: from 9-noon and 7-10 P.M. There will be eight performers selected. Tapes should be submitted by June 1st to Joanne Jonsson, Seattle Flute Society, 13526 Norhtshire Rd. N.W., Seattle, WA 98177. Each performer will play three times. The fee for performers will be \$125. Auditors will be charged \$40 for the recital and masterclasses. Individual session tickets can be purchased for \$12 for one 3 hour session. Recital tickets may be purchased for \$5.

An \$80 profit was made from the rummage sale.

The treasurer reported that SFS has 222 members and there is a \$2,000 balance in the bank.

An announcement was made that anyone interested in ensemble playing is welcome to come to Kathy Baker's home at 7:00 P.M. on Tuesday evenings. She lives at 24721 136th Ave. S.E., Kent (Meridian Valley Country Club). For more information telephone 630-3148.

Minutes prepared by Joanne Jonsson, Secretary.

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Vibratorama

By Scott Goff

Vibrato is one of the most distinguishing characteristics any flute player uses. Too fast, too slow, "nanny-goat", etc., etc.; the critiques one hears about vibrato are enough to dissuade the flutist from using it at all (some don't and are criticized for that). Perhaps, a few observations may be of help.

Many flutists just turn the vibrato on when they start and leave it on until they stop playing. Vibrato should be considered as an ornament, something that embellishes and adds to musical expression rather than as a continuous element that thus necessarily obscures the basic perception of the music. A violinist can not physically produce vibrato on every note, he must choose moments that are important and accentuate them with vibrato (or other musical devices in his bag of tricks). That these are long notes presents no problem as there is not much expression in a sixteenth note-it is the long notes (such as appoggiaturas, etc.) that present the opportunities. The continuous use of vibrato is objectionable because it equalizes all notes and makes impossible the use of vibrato as an embellishment. Flutists can occasionally use vibrato to effect in fast passages in ways that violinists can't, but as a matter of usual practice I prefer to hear the notes clearly played. The conception should be of a piece played without vibrato and then added when effective (although actually practicing this way is not necessary).

Associated with continuous vibrato often is the infamous "nanny-goat" vibrato. This is a vibrato that is characterized as too fast and too tight. The ideal vibrato should not disturb the tone but float along on top of it. When the vibrato is too tight the vibrato takes over the tone. This is done through too much closure of the vocal chords-correct vibrato being produced by partially closed chords. As the vibrato gets faster the amount of closure required for the same effect becomes less so the overfastness of such a vibrato and the excessive closure feed upon each other to produce an useless and unattractive vibrato. In an often incorrect attempt to cure the problem, the student is told that his vibrato is not being produced in the proper

place-that it is coming from his throat when it should come from the "diaphragm". The problem is that the vibrato is being incorrectly produced in the throat and relocating it is just begging the question (a true diaphragmatic vibrato is slow and heavy and its use is generally limited to bellicose Wagnerian singers weighing not less than 1/8 of a ton). You must slow the vibrato (I use approximately the speed of 16th notes at m.m. 88 to practice vibrato) and then relax the vocal chords so they don't choke the airstream off, but only modulate it.

How to practice vibrato? I use the metronome for stability in exercises, but in music the speed of my vibrato will vary. As for exercises, you can devise your own, but some things to watch are: (1) Start slowly at first even using vibrato in eighth notes if necessary. (2) Keep your throat as relaxed as possible. (3) Remember the faster you go the less closure of the vocal chords you need for the same effect. (4) Practice starting and stopping vibrato in ways that are musically relevant. (5) Practice forte and piano and adjust the vibrato accordingly. (6) Practice on all notes of the flute as the resistance of different notes and registers can vary.

Announcement

The SFS Board of Directors has, since the inception of the Society, endeavored to establish a reasonable policy governing admission to its regular meeting and recitals. It was originally felt that all non-members would be charged an admission fee of \$3.00 for adults and \$2.00 for students for attendance at any or all of each monthly meeting's events (excluding the 5:00 PM ensemble sessions which are free of charge). As time went by, various exceptions were allowed, to the point that now there is no longer a clear policy, and many uncomfortable or ad-hoc admissions decisions have been made on the spot. In order to rectify this present shambles, the SFS Board in its last meeting (4/12) decided to return to a clearly-stated policy of an admission charge for all non-members as originally set forth (see above). Parents who will regularly be providing transportation for their member-children are strongly encouraged to take out their own SFS memberships (one \$10.00 adult membership will be valid for both parents) and thus avoid a charge for each meeting.

Notes on Bennett

by Susan Steil

March 20-22 at Whitworth College, Spokane, was indeed a "flutist's weekend" as it had been touted. The central point of the weekend was the all day masterclass given by the highly acclaimed English flutist William Bennett. The performers' level of proficiency was commendable and the Pacific Northwest was well represented. The performers and the pieces they played were: Karen Leech of Bozeman, Montana and Bruce Kofoed of Portland, Oregon both playing the Prokofieff Sonata in D, Sharon Higa of Corvallis, Oregon, the Dutilleux Sonatine, Greg Bishop of Moscow, Idaho, the Eb Sonata of J.S. Bach, Debbi Shorrock of Missoula, Montana, Bach's b minor Sonata and Erin Adair of Seattle, Ibert's Piece for flute alone. Clifford Benson, Mr. Bennett's personal accompanist provided sensitive and inspired accompaniments.

Masterclasses can follow two different paths. The most common approach is analysis of stylistic interpretation of the pieces being performed. The other is an approach more individually personalized for each performer. Mr. Bennett combined both aspects for very thorough and detailed lessons.

General things he spoke about, not concerned with a specific piece, included a performer's stage presence, down to how one should hold the flute. He also covered in great length the sensitive area of tuning up, recommending that one not make any adjustments with the embouchure to the given A, but should blow with a full tone in a normal position and then adjust the headjoint accordingly. He was a stickler on the intonation subject, being a proponent of and often suggesting alternate fingerings for naturally out of tune notes. He spoke of using vibrato for expressive purposes, using it to connect notes or move legato passages forward. He also discussed achieving clean and true articulation without stopping the airflow and its importance in expressive playing. Underlying all of his teaching and a point of continuous return was his concept of the relationship between playing the flute and vocal singing in regards to the shaping of phrases and express playing. He was very fond of devising lyrics to go with certain passages, which were always effective in showing the most artistic interpretation of the phrase, as well as very entertaining. He often had the participants sing key passages to achieve a sense of the natural phrasing or to attain

a sense of the physiological similarities between playing and singing. Each of the six performers got a full hour plus of lesson time and Mr. Bennett's engaging wit and manner sped the day along, never allowing a moment to drag for the capacity audience. He rounded off the end of the day by playing a very spirited and smashing Carmen Fantasy with Clifford Benson's dynamic and sometimes wryly tongue-in-cheek accompaniment.

As an extra bonus to the weekend, due to the cancellation of Jean-Pierre Rampal's recital, Mr. Bennett gave a short impromptu recital Friday evening in which he performed "a short Handel Sonata, a slightly longer one by Prokofieff" and a Grand Polonaise by Boehm.

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Calendar

- May 4, 1981 * Moe Koffman, Canadian jazz flutist with his ensemble. Meany Theater. 8:00 P.M.
- May 10, 1981 Soni Ventorum, with guest artist Montserrat Alavedra, soprano. Works of Danzi, Goodman, Wm. O. Smith and Mozart. Museum of History and Industry. 7:00 P.M.
- May 20, 1981 Recital by Janeen Shigley, Seattle Concert Theater, 8:00 P.M. Works by Enesco, Schubert, Bach and Prokofieff.
- May 22, 1981 Baroque chamber music with Janet See, baroque flute, and others. Works by Telemann, Morin, Handel, Campra. German United Church of Christ, 11th Ave. and East Howell. 8:00 P.M. \$5 and \$4 admission.
- May 22-24, 1981 Jazz flutist Bud Shank, with pianist Bill Mays at Parnell's, in Occidental Square.
- May 24, 1981 Northwoods Quintet. Seattle Art Museum at Volunteer Park. 1:30 P.M. Premiere of "Other Blues" by Hubbard Miller. Other works by Jan Bach, Muller, Ferenc Farkas.
- May 30, 1981 Soni Ventorum's final concert of the season on its UW series. The quintet will be joined by selected students in performances of works for large wind ensemble by CPE Bach, Beethoven, van Praag and Bernard. 8:00 P.M. Meany Theater.
- * LATE FLASH! \$1.00 off on Moe Koffman concert to SFS members with membership cards.



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