

# Seattle Flute Society

Volume 2 Number 7 March, 1981

## April Meeting Notes

## From the President

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

As usual, the evening starts out with ensembles. This is a great opportunity to play. Music is provided, but you can bring your own. All you really need is a flute and a music stand. If you miss playing or become frustrated by being only a spectator at the SFS meetings, this is your chance. You have nothing to lose. (If you remain unconvinced, read Scott Goff's article in this issue.) Ensembles begin at 5:00.

The pre-meeting program will feature students who are participating in the Seattle Young Artists' Festival. The program will begin at 6:30. Among the works to be performed are: Hindemith, Sonata with Janet Johnson, flute and Anita Cummings, piano; Doppler, Andante and Rondo for 2 flutes and piano with Cheryl Thiel and Katie Alverson, flutes and Kathy Weibe, piano; Eldin Burton, Sonatina with Sabrina Saul, flute and Joan Barnes, piano; and Telemann, Fantasy #6, Stephen Bangs, flute.

Everyone is encouraged to attend the business meeting at 7:30 as it is of special importance this month. We will be electing officers for the coming year. Read the minutes for the slate of candidates and additional information.

The 8:15 concert is being held in conjunction with the Cello Society. The program will include works by Norman Dello-Joio, Trio with Janeen Shigley, flute, Phyllis McDaniel, piano; and Harriet Shank, cello; Villa-Lobos, Assobio a Jato with Felix Skowronek, flute and Toby Saks, cello; Ron Zaffino (a Seattle composer), Resurrection of an Unstrung Piano with Carol Wollenberg, flute and alto-flute, Erin Adair, flute and Niccolo and Roberta Hanson, cello; and Martinu, Trio with Sharon Cragun, flute, Germaine Morgan, cello, and Anita Cummings, piano.

Chalk up another SFS triumph, as the Donald Peck Masterclass was the success we had expected. The orchestral section-and-excerpt format was a departure from previous events, and provided numerous insights from one of the nation's leading orchestral principals. Thanks are due to the Flute Section of the Cascade Symphony (Barbara Logen, Warren Shelton, James Erickson), the Flute Section of the Seattle Philharmonic (Sharon Cragun, Suzanne Walker, Katy Brown, Laura Groghong), and to Francis Timlin, Janeen Shigley, Laura Werner, and Jeff Hayward for their cooperation and performances, and to Richard Lince and Susan Hallstead who presented the Faure, Fantaisie and Chaminade, Concertino respectively. All who attended were impressed by Mr. Peck's knowledge and explanations, and further were treated to his numerous flashes of wit and humor in the process.

At this point, it might be worth a moment's reflection to ponder the results of our Masterclass and Recital series thus far, and eventually to cast some thought to the future of this enterprise. Again, it was noted that the attendance at the Donald Peck Masterclass was between 60-70 persons; i.e. the usual number, except that 33 of these were single admissions. Thus, we always seem to have a "hardcore" SFS representation plus a varying number of "outside" interested visitors. Up to now, the financial results, according to our Treasurer's Report, show that the series has almost broken even with a deficit of \$25. This gives us two (really, one) more chance(s) to both increase the attendance and outside revenue for our last events, the Samuel Baron Recital and Masterclass pair scheduled for April 20 and 21 respectively. Expenses for these will be more than heretofore, since we will be paying rent for the use of Piggott Auditorium. We will need to attract a larger attendance to these events in order to avoid an increase in the present deficit, and any word-of-mouth

advertising and other spreading of the information will be of great service. In the meantime, Jane Measel's publicity machine will strain to its utmost to reach the media but we'll all have to take some kind of positive action if we expect to conclude our M&R Series on a successful note. The season-end results will be analyzed carefully in any consideration of a repeat for next year.

In closing, our compliments and congratulations to Rae Terpenning and Karla Warnke Flygare for their continuing excellence of program organization, and also our thanks to Carol Tamblyn-Carlson and Phyllis McDaniel for their keyboard prowess as accompanists at the Donald Peck Masterclass.

## 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.



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## Minutes

Art Morgan, chairman of the Nominating Committee which consisted of Art Morgan, Erin Adair, Roberta Montana, Joyce Oakes and Trudy Sussman stated that nominations for officers are: Felix Skowronek, president, Rae Terpenning, vice president; Carla Warnke Flygare, secretary; Francis Timlin, treasurer. Carol Wollenberg, Heidi Ehle, Erin Adair and Bruce Johnstone were presented as candidates for election to the Board of Directors. Phyllis McDaniel, Warren Shelton, Nanette Smith and Suzanne Walker will continue as members of the Board for another year.

Additional timely nominations may be submitted to Joanne Jonsson, 13526 Northshore Rd NW, Seattle, WA 98177 or any other Board member, stating the nominee and signed by five active members of the SFS.

The April joint evening with the Cello Society will be held at 8:15. The pre-meeting program (6:30) will feature high school students, junior high and grade school students who are participating in the Seattle Young Artists' Festival.

The May pre-meeting will feature ensemble performers who have been meeting prior to SFS membership meetings.

Minutes prepared by Joanne Jonsson, secretary

## Flute Music by Women Composers

I am in the process of compiling an index of flute music written by women and would like to ask the help of other flute society members in expanding my list.

I am interested both in music for solo flute and flute with other instruments (up to six players). The information I am recording for each piece is: 1) title, 2) date of composition, 3) composer, 4) composer's dates, 5) publisher. If you do not have all of the above information, please send me whatever you do have.

I am also happy to share the information I have so far with anyone interested.  
Rebecca Marie  
419 Boylston Ave. E.  
Seattle, WA 98102  
329-7926

# Play, Play, Play!

By Scott Goff

So you've taken flute lessons for 12 years, you're 25 with a B.A. in Music from a school no one's heard of more than 50 miles from the student union cafeteria and you've got \$5,000 in flutes, music and stereo equipment collecting dust in the closet. A sad but too often true scenario. What do you do with music after the lessons end? What were the lessons for in the first place?

Obviously, lessons are to develop and increase skills in the art of music, but what comes after is often not clearly thought out. The 15-25 year old student too often thinks that one practices to reach a high level of accomplishment and that once this level is reached the world will beat a path to their door offering playing and employment opportunities. When this doesn't happen, the flute goes on the shelf and becomes a future youthful memory. To counteract this problem one must have goals. True, a life as a professional musician is open to only a very fortunate few, but I'm not talking about that--I'm talking about semi-professional and amateur opportunities that exist in every community.

For instance, private teaching: I frequently encounter horror stories of young students paying good money to broken-down saxophone players for teaching them middle finger f#. One even opened the Rubank book and told the student to start playing while he went out and got coffee. When he returned 20 minutes later the lesson time was up! Any flutist with good training and education would be a valued teacher compared to the private teachers provided by all too many local music studios. And the further one gets from metropolitan centers the worse the problem becomes.

To establish one's self as a teacher takes time and work. Start with elementary and junior high public school teachers. They are always quite happy to have a responsible and capable private teacher for their pupils. Don't expect them to do the work, they're busy already you can be sure. After a few years you will probably have a waiting list.

"All well and fine" you say, "but what about playing?"

The flute is a popular instrument and the amateur orchestras usually have waiting lists and at least several applicants for each opening. Remember that amateur orches-

tra directors frequently are far happier to have a player who reliably comes to all rehearsals than one who can play Kuhlau faster than oboists can follow the part. If you can establish your reputation for dependability as a substitute when the opening comes (and it will) you will have a real inside track. Besides you don't really need an orchestra. Amateur chamber music groups abound everywhere these days and if you can't find one that needs you then start your own! One of the best things to do is to find an accompanist, preferably harpsichord and/or piano. But guitar or even a 'cello will do (with a 'cello you can do all the Baroque pieces even if it sounds a little bare). Arrange your own concerts. Spend a little money and do it your way. It's more work, but it can also be more fun.

When you were a student you practiced pieces to perfection. As an adult, your continuing musical development will be more a result of the playing you do rather than practicing. As a student you may have worked on a Bach sonata for a couple of months; as an adult you might put it together in a week. The excellence a good teacher demands in lessons often backfires into making a student think that these standards must always be maintained if one is to consider themselves worthy to perform. Audiences are usually far more gracious (except for the music students who are impossible to please unless you are famous or their teacher) and are there to enjoy music rather than count wrong notes. One must not be intimidated by giving bad concerts. Bad concerts are as much a part of development as bad lessons. Higher standards must always be striven for, but better to play a bad concert than none at all. If you would rather not perform publicly, that's fine too. Many amateurs never concertize. The only thing that really matters is that you play regularly and often with other people. When you stop playing you stop developing and when you stop developing your interest will begin to wane. So, give as many concerts as you can or play as many musical get togethers with friends as you can, but PLAY, PLAY, PLAY or you will ROT, ROT, ROT!

The common denominator of all this is: You must get involved with other people. Music should be viewed as a social activity. No matter how strong the resolve, if you just practice by yourself I don't think you'll

last very long before hanging it up.

If you want to participate, the opportunities are there. They always have been and always will be. But it's up to you. Several of my most able and talented students over the years never did anything because they wouldn't go after anything. Some of my less capable students have done quite well because they were aggressive in promoting their own interests.

And remember this: The best thing about being an amateur is that you can't get fired—just rejected.

## *for sale*

George W. Haynes, New York: blackwood flute to low C in one piece, closed mechanism, excellent condition, custom rosewood case. Price: \$1500.  
Call Felix Skowronek, 524-8009

Armstrong Heritage Flute. Rich sound. Just overhauled. The flute presently lists for \$3000. Will sell it for best cash offer over \$1250. Phone Diana F. Thompson, 641-6985 or 822-8694 for more information.

Flutemakers Guild of London, thick blackwood flute, body and foot in one piece to low B, open-hole mechanism, like new and in excellent playing condition. Extra head-joint. Price, \$3300.  
Call Felix Skowronek, 524-8009

## *Musical Offering*

Several items of interest to SFS members will be broadcast by KUOW radio (94.9 FM) in April.

On April 20, during the news program "Here and Now" at 4:30, an interview with Samuel Baron will be broadcast.

Also, on April 27, Frances Blaisdell's recital (taped when she was here for the Masterclass Series on February 7) and an interview with her will be part of the program "Performance Northwest" at 8:00 P.M.

## *Samuel Baron*

The recital and masterclass of Samuel Baron, on April 20 and 21 respectively, will mark the close of the Seattle Flute Society's Masterclass and Recital Series.

Baron is one of the leading artists of the flute heard in America today. His reputation is founded through his work as a solo recitalist, recording artist, composer and as a member of outstanding ensembles such as the Bach Aria Group. In addition to performing, Mr. Baron is also Professor of Music at the State University of New York at Stony Brook and teaches flute students as the Juilliard School of Music in New York.

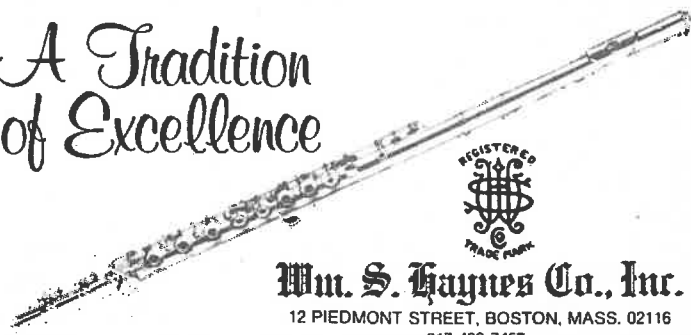
Both recital and masterclass will be held at Piggott Auditorium at Seattle University. The Monday, April 20, Recital is at 8:00 P.M. and the Tuesday, April 21, Masterclass is at 7:30 P.M.

## *Note of Appreciation*

The following letter, in part, was sent to the SFS Board from Frances Blaisdell:

"I greatly enjoyed my visit to Seattle. Everything went so smoothly and everyone was most cooperative. I was impressed with the level of talent at the workshop and also with the quality of teaching being done in the area." She expressed special thanks to Joanne Jonsson for transportation while in Seattle and for helping things run smoothly both before she arrived and when she was here. She looks forward to seeing SFS members again at the National Flute Association Convention in Seattle in '82.

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# FLUTE FACTS

## TOO MUCH TONGUE IN TONGUING Donald Peck

Imagine yourself at an orchestra concert: every time the violinists begin to play a new phrase they raise their bows two feet above their violins. At the specified moment they bring them crashing down viciously on the strings to make the attack. Ridiculous? Yes—very. In fact, that doesn't really happen; but that is exactly the effect you hear when listening to some wind players.

In the early days woodwind instruments were quite imperfect. In order to get them to speak—to respond—the player had to tongue violently, using a sharp attack. But this is no longer necessary and is certainly unmusical. Our modern instruments are very well designed—almost perfect. We need only give them the merest attack to back up the air. The air pressure makes the volume (dynamic level) of the tone, not the tongue. You can't play fortissimo with the tongue; you can only play fortissimo with the air. And if you do play fortissimo with the air you may still tongue pianissimo.

A sharp attack with the tongue is not desirable. Instead of tonguing with a *t* sound, you should begin the syllable with a *d* sound (*de, do, du*). The tongue should always be "at ease" in the mouth—very relaxed and natural—never tight or tense. It must never stop the note or cut off the air. Once the attack is given, the tongue stays out of the way; it must not return to the roof of the mouth until it is time for the next *d* syllable.

Tonguing on a wind instrument is directly comparable to bowing on a string instrument. The use of the tongue is merely the way a wind player achieves a slur or a non-slur (nuance marks). String players achieve this with the many forms of bowing. They do not lift

or stop the bow when they change the bow. They keep the bow moving as much as possible and just change the direction. In wind playing you keep the air moving constantly, like the bow, and merely make a small, gentle change with the tongue (the *d* syllable) behind or through the air. The air does not stop because you are tonguing; it must keep moving.

The length of the note you play has nothing to do with the tongue, or the attack of the note. The length depends only on how much air you give at any one time. If you want a short note you give air of short duration. If you want a long note you give more extended air. There may be any type of attack for any length of note. You may have a very short note (that is, giving very little air) with a soft attack or a crisp attack. You may have a very long note (continuous air) with a sharp attack or a soft attack. The attack has nothing whatsoever to do with the length of the note. The type of attack which you choose to use should depend on what is required by the music—the style or mood.

This also applies to staccato. Staccato does not mean short—as short as possible. It means *shorter than written*. If you have a staccato 32nd note, it would certainly be much shorter than a staccato 8th note or quarter note. Some players see staccato and immediately attack viciously—very sharply—and play as short as they possibly can. This is distracting and therefore detracts from the music. The type of staccato used depends on the mood of the music. The staccato 8th note in a serenade or romance will certainly not be as short or sharp as a staccato 8th note in a march. A march 8th note will be crisp and shorter than one in a romance or serenade. Certainly in a serenade the attack of a staccato note will be very soft—very gentle—no matter what the dynamic level. Remember, the volume comes

from the air only and also has nothing whatsoever to do with attack.

When tonguing rapid passages (e.g., 16th notes) there is no need to tongue them especially short or crisp even if they are marked staccato, because a 16th note in a fast tempo is a note of very short duration anyway. If you play the notes fast with the fingers and you use a natural tongue with continuous air, you will have an effect much like a string player bowing the same fast notes. The string player merely makes the bow change—up, down, up, down. That is the sound you strive for on a wind instrument. The violinist does not lift his bow off the string after every 16th note and come crashing back down, nor should you simulate such an attack with your tongue. I repeat, the notes are already short enough by the fact that the duration of the 16th note is short.

If the passage is so fast, or the type of sound you desire suggests that you should use double tonguing instead of single tonguing, the process involved is basically the same. That is, instead of using a *t* sound followed by a *k* sound, you should use a *d* syllable and a *g* syllable such as *de ge* or *do go*.

Tonguing should never be obtrusive or superimposed on the performance. People do not go to concerts to hear tonguing, they go to hear music. Tonguing is only a part of the technique of playing an instrument and should never be an isolated device; it must fit in. It is merely an implement to help convey the composer's instructions and musical message. Tonguing for the sake of tonguing is nothing. ■

Donald Peck is the solo flutist with the Chicago Symphony and teaches flute and woodwind ensemble at DePaul Univ. in Chicago. He is a graduate of the Curtis Institute of Music and studied there with William Kincaid.

# DONALD PECK FLUTE MASTER CLASS

July 20-24, 1981

DePaul University - School of Music  
804 West Belden Avenue, Chicago, Illinois 60614

- *Emphasis on orchestral music and performance*
- *Audition preparation and procedure*
- *Master class sessions on solo repertoire*
- *Flute ensemble coaching and concert*
- *Flute recital by Donald Peck*

Application Deadlines: Performers-May 1, 1981  
Auditors-June 30, 1981

**DONALD PECK** is the principal flutist of the Chicago Symphony Orchestra. He came to Chicago at the invitation of Fritz Reiner and has continued on with subsequent Music Directors Jean Martinon and Sir George Solti. He is often flute soloist with the Chicago Symphony Orchestra and is featured on the recordings of the symphony on RCA, DG, Angel, and London records.

Outside of Chicago, Donald Peck appears as guest flutist with other symphony orchestras. He has performed at the Pablo Casals Festival of Puerto Rico, with concerts in San Juan, Santa Domingo, and Carnegie Hall and at the auspices of the Australian Broadcasting Commission where he recorded the Mozart Flute Concerti for broadcast, and worked with the National Training Orchestra in Sydney giving lectures, Masterclasses, and flute clinics. Mr. Peck is also active in the field of Chamber Music and performs frequently as a member of the Chicago Symphony Chamber Players and the Lydian Trio.

Donald Peck is on the faculty of the DePaul University School of Music in Chicago where he teaches flute and woodwind ensemble. He also gives Masterclasses and flute clinics as guest lecturer at other universities.

Mr. Peck received his early musical training in Seattle. When he was 18 he received a scholarship to the Curtis Institute of Music in Philadelphia where he studied flute with William Kincaid. Before his Chicago tenure he played with the Washington National Symphony Orchestra, the Kansas City Philharmonic and the Santa Fe Opera Orchestra.

## TUITION

Performers \$175.00  
(Information concerning credit available on request)

Auditors \$ 20.00/day or \$75.00 for entire week  
(Non-credit)

Registration fee \$ 5.00  
(All students)

## HOUSING

The University Housing package includes five nights in air-conditioned Clifton Hall—Sunday, July 19 through Thursday, July 23.

Single Room (\$7.00/night) \$35.00

Double Room (\$5.65/person/night) \$28.25

Meals are not included with housing but may be purchased separately in the university cafeteria or numerous neighborhood restaurants conveniently located near the School of Music.

## DEPOSITS

A \$30.00 workshop deposit must accompany your application for the DONALD PECK FLUTE MASTER CLASS. The deposit is not refundable for students selected as performers or auditors.

*(Please make deposit check payable to "DePaul University")*

# WORKSHOP REPERTOIRE

MAJOR ORCHESTRAL WORKS—  
All flute parts to be played, conducted and coached by Mr. Peck

## SOLO WORKS

BURTON . . . . . Sonatina  
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KENNAN . . . . . Night Soliloquy  
HANSON . . . . . Serenade  
NIELSEN . . . . . Concerto  
PROKOFIEV . . . . . Sonata

## HOW TO APPLY

### PERFORMERS:

Participation in the Donald Peck Flute Master Class will be limited to 12-15 selected performers. Accompanists will be provided for the performers. Applicants should prepare and submit a tape recorded audition consisting of:

- Bach B-minor Sonata (First two pages of flute part)
- Brahms 4th Symphony — solo (Finale)
- Mozart concerto #2 (First page of flute part only)

Audition tapes may be recorded on either cassette or reel-to-reel.

All audition tapes should be accompanied by:

1. A completed application form
2. An up-to-date resume
3. A list of work you would like to study and perform in order of preference, and
4. The \$30.00 workshop deposit

### APPLICATION DEADLINE FOR PERFORMERS

May 1, 1980

### AUDITORS

Auditors should return the attached application form along with the required \$30.00 workshop deposit.

### APPLICATION DEADLINE FOR AUDITORS

June 30, 1980

## APPLICATION

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Telephone \_\_\_\_\_ Soc. Sec. No. \_\_\_\_\_

### PLEASE ANSWER THE FOLLOWING:

1. Have you ever applied for admission at DePaul?
2. Have you ever attended DePaul?  
(If yes, when? \_\_\_\_\_)
3. Are you a graduate or undergraduate student?
4. Are you a degree seeking or nondegree seeking student?

Please return this application along with a \$30.00 deposit check made payable to "DePaul University" to:  
DONALD PECK FLUTE MASTER CLASS, 804 Belden Avenue, Chicago, Illinois 60614

PERFORMER

AUDITOR

### CAMPUS HOUSING, check below:

\_\_\_\_\_ single room

\_\_\_\_\_ double room, my roommate  
will be \_\_\_\_\_

\_\_\_\_\_ double room, please assign  
a roommate for me

(smoking \_\_\_\_\_ non-smoking \_\_\_\_\_)

# Calendar

- April 1, 1981  
Contemporary Group, UW Meany Theater, 8:00 P.M.  
All-William Bergsma program in commemoration of the composer's 60th birthday. Works include local premiere of his recent Quintet for Flute and String Quartet performed by Felix Skowronek and the Philadelphia String Quartet.
- April 1, 1981  
Jeff Cohan in recital at the German United Church, 11th and E. Howell. The program for unaccompanied flute will include baroque and early romantic works, many of them recently unearthed from the Library of Congress by Mr. Cohan.
- April 5, 1981  
A recital of flute and string music, with Barbara Logen, flute and the Cascade String Trio. Music by Mozart, Danzi and Aeschbacher. First Christian Church, 1632 Broadway, 4:00 P.M.
- April 5, 1981  
Seattle Flute Society meeting. Program of works for flute and cello.
- April 6, 1981  
All-Debussy recital presented by Alberto Rafols, pianist and Montserrat Alavedra, soprano. Program to include *Syrinx* for solo flute and the Sonata for flute, viola, and harp performed by Felix Skowronek, Yishaz Schotten and Pamela Vokolek. UW, Meany Theater, 8:00 P.M.
- April 10, 1981  
Recital by Dana Silva, Demaray Hall, S.P.U., 8:00 P.M. Works by Hindemith, Poulenc, Hue, Mucynski and Bach.
- April 17, 1981  
Soni Ventorum Wind Quintet, UW, Meany Theater, 8:00 P.M. Program includes quintets of Krenek, Onslow, Danzi and Francaix.



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