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Seattle Flute Society

Volume 28, Issue 4

February 2008

Rachel Brown — baroque flutist

Lecture on and Performance of the *Telemann Fantasias for Flute*

7:15 p.m.- Lecture and
8:00 p.m.- Performance

Friday, February 15, 2008

Tickets: \$18 General Admission; \$15 SFS members & non-member students/seniors; \$10 SFS member students/seniors

Queen Anne Christian Church

1316 3rd Ave. W. (& W. Lee), Seattle

For advance tickets & reserved seating call (206) 729-1903 or e-mail cwpm@mindspring.com

Since winning first prize at the American National Flute Competition, Rachel Brown has become known for her versatility on modern and historical flutes and recorders. She plays principal flute and recorder with the Academy of Ancient Music, the Hanover Band, the King's Consort, Collegium Musicum 90, London Baroque and the Parley of Instruments, with whom she has given many concerto appearances in Europe, America, Canada and Japan. Recent highlights include concerts at London's Wigmore Hall performing Telemann concertos on both flute and recorder with AAM, Mozart's D major Flute Concerto with the Orchestra of the Age of Enlightenment, Bach and Agrell concertos with Concerto Copenhagen and Quantz and Handel concertos with the London Handel Players. Her performance of the Telemann fantasias at the American National Flute Association's 2007 Convention received a standing ovation.

Rachel's solo recordings include three recital discs of French Baroque Music, Quantz Sonatas and works by Schubert & Boehm for Chandos Records and recordings of C.P.E. Bach and Quantz Flute Concertos for Hyperion. Her two discs with the London Handel Players, the first of Handel's trio sonatas Op.5, the second, "Handel at Home", which includes his concerto in G minor and a selection of 18th-century arrangements of operatic arias, have been highly acclaimed. Forthcoming recordings include Telemann's Fantasias for solo flute and Handel's flute and recorder sonatas, opus 1.

In great demand as a teacher, Rachel has given masterclasses in the USA, Canada, Sweden, Poland, Spain, Holland, Belgium and New Zealand. She taught for many years at the Royal Northern College of Music in Manchester where she originally studied with Trevor Wye and Lisa Beznosiuk. Rachel is now professor of baroque flute at the Royal College of Music in London. She is author of the Cambridge handbook to *The Early Flute* and has composed cadenzas for the new Bärenreiter edition of Mozart Flute Concertos.



FROM THE PRESIDENT:

Hello Flutists!

Congratulations to the participants and winners of this year's Horsfall competition. Thank you to all who volunteered to make the competition a success. The weekend ended with a wonderful performance from Tadeu Coelho.

The next event rapidly approaching is a lecture and performance from Baroque Flutist Rachel Brown. She will be presenting G.P. Telemann's Twelve Fantasias for solo flute on February 15 at 7:15 pm at Queen Anne Christian Church in Seattle.

We're all looking forward to the Flute Festival coming up in April. Included in the weekend will be a recital and masterclass from Paula Robison. If you are interested in applying for the masterclass, send a recording and bio to Kate Kralik postmarked by March 6. Participants will be notified by March 28. See page 11 of the newsletter for Kate's contact information.

Also part of Flute Festival are flute choir performances and the Young Members' Recital. If you have a flute choir, please join us that day and perform! If you are a flute choir interested in performing at the Flute Festival, please contact Jared LeClerc, SFS Flute Choir Liaison at manager@seattleflutesociety.org.

Teachers, do you you have a young student you'd like to see on the program of the Young Members' Recital? Performers are being accepted on a first come basis with room for 10 to perform. Teachers are limited to 2 students with a performance time limited to 3 minutes per performer. Contact me to get your student on the program at president@seattleflutesociety.org.

Sincerely,

Jenny Eggert

Seattle Flute Society's Mission:

The general aim and purpose of the Seattle Flute Society shall be to cultivate, promote, foster, sponsor, and develop among its members and the general public the appreciation of the flute as a musical instrument; to develop and further the quality of the instrument itself, and of its related components; to encourage the composition of music for the flute; and to improve the quality of performance flutists.





An Interview with Baroque Flutist Rachel Brown

- conducted by Jennifer Rhyme

Rhyme: “You were very successful as a “modern” flutist, having won the National Flute Association's Young Artist Competition. What led you to switch to baroque flute? Do you ever play on a modern instrument anymore?”

Brown: “I took part in the NFA young artist competition in 1984, half a lifetime ago! By then I had already been playing the baroque flute for about three years. I never “switched”. It has never been a choice of one or the other. I had grown up playing lots of instruments, all sizes of recorders and occasionally crumhorns! Initially I really disliked the baroque flute, but that was until I heard it played well! My excellent recorder teacher, who had taught me so much about articulation and ornamentation, was very keen I should try baroque flute. Trevor Wye, my modern flute teacher, was also very supportive.

I had baroque lessons with Lisa Beznosiuk who was hugely inspiring. She introduced me to many of the baroque orchestras and although my first regular job after leaving college was with the wonderful (modern) orchestra of Kent Opera for about four and a half years, I found myself immersed in the world of early music. It was a wonderfully exciting time. I had to teach myself to play eight-keyed and 19th-century flutes fast, as I was learning in public. Many of the period-instrument orchestras were forging into classical and romantic repertoire for the first time and the thrill of playing Haydn, Mozart, Beethoven, Schubert, Mendelssohn and Schumann stays with me even now. Beethoven especially challenged the flute far more than anyone else. I suppose I love that challenge. It is such hard work but you really feel something of Beethoven's own struggle when you play his music on an instrument of his day.

I do still play my beautiful silver flute, though not as often as I'd like. Everyone always asks me to play the historical instruments. Most recently I discovered the Martinu *Promenades* for flute, violin and harpsichord - what a breath of fresh air! I'm planning to record a historical tour of my collection which will include many types of flute.”

Rhyme: “How is playing the baroque flute different from playing the modern flute? Besides the different fingerings, what are some of the basic differences in embouchure or air support?”

Brown: “In some ways playing baroque and modern flutes is very similar. I don't feel the need for a particularly altered interpretation, but the two instruments offer you different possibilities, like the contrast between painting in watercolor or oil. The one-keyed flute has such a unique paint box, unlike any other flute and unlike any other baroque instrument. You suddenly notice when a composer really knew which colors he could capture by writing in one particular key or introducing even just one new accidental.

Technically, the baroque flute needs a very flexible embouchure and a very varied breath. Some notes need to be lipped down the equivalent distance of a semi-tone or more and blown much slower to find the pitch and color. Articulation comes more naturally on the old flutes. The fingerings themselves aren't difficult but moving from one to another can be very clumsy if you're not careful, with adjacent fingers often moving in opposite directions. Trills also need special care. Many trills require the finger to scarcely be lifted at all, whilst a few need to be lifted very high to be played in tune.”

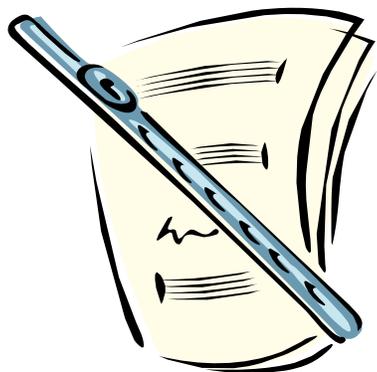
Rhyme: "How do you feel about baroque repertoire being performed on a modern flute?"

Brown: "I feel VERY strongly that modern flutists should play everything. It really upsets me that so many flute players have a fear of being "wrong" and so they avoid the eighteenth-century music and miss out on so much wonderful repertoire. I was always very happy playing it on a Boehm flute and there is so much you can do with it on a Boehm flute. The reason I've been drawn to baroque music is that the quality of the flute music, both solo and chamber, is so good. If you don't know all the Bach *Sonatas*, the *Musical Offering*, the Telemann *Paris Quartets* and many other sonatas, suites and 'concertos', Couperin *Concerts Royaux* and trios, CPE Bach and Handel sonatas and trios and Leclair *Sonatas* and *Deuxieme Recreation*, then make it your new year's resolution to explore them. And there is so much more to discover. I'm planning to publish some *Quantz Sonatas* - my favorites - but there are hundreds more.

I feel very strongly that just playing on a historical instrument doesn't make it "correct" and likewise, playing a modern instrument isn't "wrong". It's what you do with it that counts."

Rhyme: "You have recently completed a recording of the complete Telemann *Fantasias*. What did you learn about the music or your own playing while working on this daunting project?"

I first performed the Telemann *Fantasias* in complete about ten years ago, and it was a huge voyage of discovery. I had grown up playing six of them on the recorder, transposed. There were a few I had never played before. Presenting them all together on the sort of flute they were written for suddenly seemed to crystallize the relevance of each key and the contrasting characters of each fantasia and the individual movements. The particular tenderness of some of the cross-fingered notes should mean that E major has a luminous delicacy after the more somber E minor, for instance. That's really why I wanted to give a pre-concert talk! Telemann's ornamented *Methodical Sonatas* have always fascinated me, and I try to bring something of them to the *Fantasias* too. Each fantasia is complete in itself, a miniature gem but all together they become a tour de force. I hope other people will try it!"



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Congratulations to the Winners of this year's Horsfall Competition!

Upper Division:

First Place: Angela Potter & Zoe Funai

Second Place: Sojung Yi

Third Place: Lauren Glass

Honorable Mention: Cassie Lear & Tina Tai

Lower Division:

First Place: Darien French-Owen

Second Place: Sho Kato

Third Place: Michelle Briggs

Honorable Mention: Una Miller, Becca Berge, & Kristin Park

Thank you to all who helped make this year's competition a success. This event couldn't happen without the time of all who volunteered in judging and helping on the day of the competition. Thank you!

Want to hear the Horsfall Winners?

Come to the recital on Sunday, February 10, 7:00 at SPU Demaray Hall.

SFS Flute Festival, April 6: Paula Robison Masterclass, Flute Choir Performances, and Young Members' Recital:

Paula Robison Materclass

Interested in applying for performing in the Paula Robison Masterclass? Recordings and bios for application for participation are due March 7 and participants will be notified by March 28. Participants must be SFS Members. You can send recordings and bios to Kate Kralik, 651 Moji Ln NW, Bainbridge Island, WA 98110 or contact Kate at horsfall@seattleflutesociety.org with questions.

Flute Choirs interested in performing at this year's Flute Festival should contact Jared LeClerc at manager@seattleflutesociety.org.

Young Members' Recital

The Young Members' Recital at Flute Festival is an annual favorite! There is room for 10 performers in 6th grade or younger. Up to 2 students per teacher are accepted on a first come basis and must be SFS Members. Performance time is limited to 3 minutes. Contact Jenny Eggert at president@seattleflutesociety.org for more information.

All Members' Recital, Sunday, May 4th

Flute soloists or small ensembles will be accepted on a first-come basis until the program is full. Potential performers may submit requests beginning March 15 to Jennifer Rhyne at vicepresident@seattleflutesociety.org.

NEWSLETTER INFORMATION: In general, articles must be received by the 15th of each month for inclusion in the following month's issue. To submit an article for inclusion, contact Dean Speer, newsletter editor, at sfseditor@seattleflutesociety.org (206) 685-1327 [w] or c/o 106—16th Avenue, Seattle, WA. 98122-5611. The Editor reserves the right to edit all submissions for grammar, length, clarity, and appropriateness. The opinions expressed by individual contributors do not necessarily express those of the SFS. The Newsletter is mailed by 3rd Class Bulk Mail and cannot be forwarded. Send address changes by e-mail (preferred method) to membership@seattleflutesociety.org or call Matt Johnson: (425) 444-4646. You may also send changes by mail (address on p.12). Classified/Marketplace ads are \$5 per every 3 lines. (\$10 for non-members). Please send your check payable to SFS along with your typed ad copy to the above postal address. Performance announcements are a service to our members and are free of charge. **For commercial display ads and membership**, please contact our commercial membership representative.

Seattle Flute Society

Application / Renewal Form for 2007 - 2008 Season

The Seattle Flute Society presents recitals and masterclasses by distinguished artists - performers of classical, jazz, baroque, ethnic and contemporary flute music.

Our members are amateur and professional flutists, teachers, students, flute makers, accompanists, listeners, patrons – anyone interested in the flute. Activities include meetings, ensemble performances, lectures, workshops, discussions, and solo performances by local and international flutists. Also, we sponsor a flute choir which rehearses weekly, and is open to all members. A monthly newsletter, published August – May, contains a calendar of events, articles of interest to members, and advertisements from our commercial and individual members.

Monthly programs generally take place on the first Sunday of each month and may include workshops, recitals, lectures, or

masterclasses. In April as an additional service to our membership, we hold our annual *Flute Fair*, where instruments, music, accessories and other flute-related merchandise are exhibited, demonstrated and sold. There is often a recital for our youngest members, too.

In recent years we have sponsored appearances by outstanding artists such as Leone Buyse, Jeffrey Khaner, Julius Baker, Paula Robison, Ransom Wilson, Michel Debost and Robert Dick – just to name a few! With your support, attendance and membership, we will continue to bring acclaimed flutists and events to the area.

In addition, the *Horsfall Scholarship Competition* for young flutists is a yearly event sponsored by our Flute Society. Our Flute Choir gives seasonal concerts and issues invitations to regional flute choirs to join together for an entertaining flute choir festival in June.

Send in your membership application today and join in a great season of fluting!

Membership in the Seattle Flute Society includes:

- Newsletters and announcements concerning flute-related topics and events
- Admission to regular programs and events
- Discounted tickets for concerts and masterclasses
- Directory of members and flute teachers

Family Memberships also include:

- Admission and discounts extended to immediate family members

Commercial Memberships include:

- Advertising space in newsletters
- Invitation to participate in our annual flute fair

Prelude Memberships are available by teacher recommendation and are free to highly motivated students in grade 6 or younger who are currently studying flute with an SFS member-teacher. Prelude members will not be listed in the directory nor receive a directory, but will receive the newsletter and the benefit of student member pricing at events.

Patrons receive two complimentary tickets to a special Seattle Flute Society event.

*Patrons and Life Members will be acknowledged in programs
The Seattle Flute Society is a non-profit 501c3 organization*

For postage outside the USA please add \$3.00 (US Funds). To receive your membership card: send this **form** with your **check or money order** and a **self-addressed stamped envelope** to:

SEATTLE FLUTE SOCIETY
106 SIXTEENTH AVENUE
SEATTLE, WA 98122

Name _____ Date _____

Address _____ City _____ State _____ Zip _____

Phone Number () _____ E-Mail _____

Would you like to be listed as a teacher in the membership directory? Yes No

Membership Type: New Member Renewal

Student (\$20) Active (\$30) Commercial (\$100) Lifetime (\$500)

Patron (\$75) Receive 2 complimentary tickets to special events

Family (\$45) Names of family members _____

Prelude (Free membership for student flutists in grade 6 & under) Recommending private teacher's signature (required): _____

Please accept my additional tax-deductible contribution of \$ _____ to help support and sustain the mission and activities of the Seattle Flute Society.

I would like to volunteer and help with: _____

A Pictorial Tribute to Founding President Felix Skowronek



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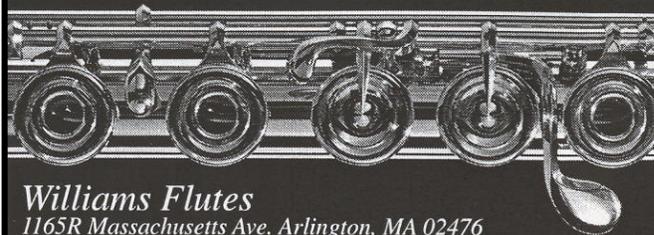
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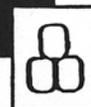
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Mark your calendars and/or register now for:

Demaray Hall, SPU	February 10 at 7:00pm	Horstall Winners' Recital
Queen Anne Christian Church	February 15 at 7:15 pm	Baroque Flutist Rachel Brown
Town Hall	Sunday, April 6th	Paula Robison- featured guest artist Flute Festival
Bethany Lutheran Church (7400 Woodlawn Ave. NE)	Sunday, May 4th at 3 p.m.	The All Members' Recital