

Seattle Flute Society

INSPIRING AND SERVING THE NORTHWEST FLUTE COMMUNITY

Volume 35 Issue 4

January/February 2014

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Sure to Support
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Horsfall Winners' Recital

Sunday, February 9 2014

7:00 p.m.

Brechemin Auditorium,
University of Washington,
Admission: Free

featuring

Lower Division

3rd: **Phoebe Rawn**

2nd: **Victoria Chen**

1st: **Hannah Ko**

Upper Division

3rd: **Jihuyn Esther Lee**

2nd: **Shane Maurer**

1st: **Lucy Schermer**

Two winners will perform on NW Focus Live on 98.1 KING FM. Tune in on Friday, February 14, 2014 at 8pm to hear Lower Division 1st Place Winner, Hannah Ko and Upper Division 3rd Place Winner, Jihuyn Ester Lee.



From the President

Hello Flutists!

The Horsfall Competition and Adjudicator Recital this month was a great success! Thank you again to all the competition participants and to our wonderful adjudicators, Leone Buyse and Laura Barron. Also, a big thank you to Maggie Stapleton who did a fabulous job organizing the Horsfall Competition!

If you missed the Horsfall Competition, two of the winners will perform on 98.1 Classical KING FM's Northwest Focus Live! **Tune in on Friday, February 14, 2014 at 8pm** to hear Lower Division 1st Place Winner, Hannah Ko and Upper Division 3rd Place Winner, Jihyun Ester Lee.

Be sure your calendars are marked as we have a lot of deadlines quickly approaching:

Weeping Willow Trust Flute Teacher Grant – all entries must be postmarked by Saturday, February 1.

Second Annual Young Artist Competition – all entries must be postmarked by Friday, February 21.

If you play in a flute ensemble of 5 or more people or are a SFS Young Member (6th grade and under) please let us know if you would like to perform at the Flute Festival on Sunday, April 6, 2014! The SFS is now collecting information for the Flute Choir Showcase and Young Members' Recital. More details are in this newsletter!

See you at the Horsfall Winners' Recital on February 9th at 7pm!
Torrey

Mission Statement/Core Values

INSPIRING AND SERVING THE NORTHWEST FLUTE COMMUNITY

As the premier local flute organization, the Seattle Flute Society:

- Fosters and inspires appreciation of the flute among its members and the general public.
- Promotes collegiality and support within the flute community.
- Educates and inspires the development of flutists at all levels.
- Provides opportunities for local flutists to perform, learn new techniques, and hear performances by professional flutists.
- Encourages the composition of music for the flute.
- Provides scholarship opportunities for aspiring flutists.

NEWSLETTER INFORMATION: In general, articles and announcements must be **received by the 10th of the month** for inclusion in the following 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 Catherine Bender at sfsmembers@seattleflutesociety.org. You may also send changes by mail. 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.

Horsfall Winners Recital Program

Lower Division

1st: **Hannah Ko**, flute; Mary Kay Wilson, piano
Chaminade: Concertino

2nd: **Victoria Chen**, flute; Catherine Anderson, piano
Mozart: Concerto No.1 in G: Allegro maestoso

3rd: **Phoebe Rawn**, flute; Kristine Anderson, piano
Doppler: Fantasie Pastorale Hungroise, Op.26

Upper Division

1st: **Lucy Schermer**, flute; Kristine Anderson, piano
Nielsen: Concerto for Flute: I. Allegro moderato

2nd: **Shane Maurer**, flute; Elena Pachenko, piano
Faure: Fantasie, Op.79

3rd: **Jihuyn Esther Lee**, flute; Mary Kay Wilson, piano



left to right: Phoebe Rawn, Victoria Chen, Benton Gordon, Esther Lee, and Lucy Schermer



From the History Vault

by Dean Speer, Newsletter Editor

1937 photo of Mrs. Horsfall
[in costume for a school event]

Apparently, she was a good friend of my maternal grandmother and that they both volunteered for a local PTA.

Back of the photo reads [inscribed to my grandmother]:

“With all my love and gratitude for your loyalty and cooperation during our years together for McDonald P.T.A. Mrs. Frank (Lu) Horsfall.”

EVENT NOTICE 🎵
FLUTE MARKETPLACE
🎵 ANNOUNCEMENTS

Spend Valentine's Weekend celebrating your love for the flute!

SFS members (and their students) can enjoy **15% off tickets** to **"The Magic of the Flute,"** starring Seattle Symphony Principal Flutist, **Demarre McGill**. Presented by Simple Measures, this concert promises an evening of sublime music making in the relaxed and engaging atmosphere for which Simple Measures is known. Demarre will be joined by an all-star lineup of local strings players in a program featuring Mozart, Haydn, Villa Lobos and more.

Two performances are available:

2/14/14 @ 7:30 pm, Good Shepherd Chapel
4649 Sunnyside Avenue North, Seattle, WA 98103

2/16/14 @ 2:00 pm, Town Hall (downstairs)
1119 8th Avenue, Seattle, WA 98101

For tickets, program and artist information, see www.simplemeasures.org. You can also contact Simple Measures at info@simplemeasures.org or 206-853-5672.

Ticketing **discount code** for SFS members is: **SFS Magic**

Claire Chase

April 17, 2014 at 8pm
PONCHO Concert Hall, 710 E Roy St, Seattle

Flutist Claire Chase, "the young star of the modern flute" (The New Yorker) and a 2012 MacArthur Fellow, celebrates the release of her third solo album, DENSITY, featuring tour de force flute works by Steve Reich, Alvin Lucier, Philip Glass, Marcos Balter, Mario Diaz de Leon, and the seminal 1936 flute solo Density 21.5 by Edgard Varese. Chase performs the entire disc as a 75-minute continuous solo performance in collaboration with the sound designer Levy Lorenzo.

For more information: http://www.cornish.edu/musicseries/detail/claire_chase/

Calling All Young Members!

The annual SFS Young Members Recital will be at the Flute Festival on April 6, 2014. The recital is open to any SFS member with a Prelude or Student Membership in 6th grade or younger. Each teacher may submit two of his/her students to perform. Please limit your repertoire selection to 7 minutes or less.

To sign up, please contact Maggie Stapleton at horsfall@seattleflutesociety.org.

***Please note the Flute Festival is at a new location this year –
the Lynnwood Convention Center!***



Dance of the Goat

A Practice Guide to Honegger's Work for Solo Flute by Leone Buysse

Arthur Honegger's *Danse de la Chèvre* (Dance of the Goat, composed in 1921) is less than four minutes long, but its 66 measures offer many opportunities to demonstrate both technical skill and musical imagination. Like Debussy's *Syrinx* (1912), it was written as incidental music for a play and so has a story to tell.

Even several decades later, I can still remember playing this piece as a freshman for Joseph Mariano, my teacher at the Eastman School of Music. After I had finished he looked at me with a twinkle in his eye and said, "What's your story?" He then proceeded to share his: A young male goat slowly wakes up to a new day, notices an attractive female goat on another hill, finds a way to join her, dances happily with his new friend, and eventually returns to his own territory. Sleep comes once again, this time perhaps bringing dreams of the contented hours he has just spent in the company of his charming companion.

Mariano's obvious delight in recounting his scenario was a great lesson for me. As musicians and artists we must learn to paint scenes with sound, portraying emotions when we perform. Keeping your own version of a story in mind as you learn and practice this miniature gem will encourage you to play with real spirit and a variety of dynamics and tone colors.

The opening three lines of predominantly slow quarter notes provide an excellent chance to connect immediately with your breath. Remember to link notes very smoothly by blowing with real intention, filling the spaces between the notes. What transpires between all those black dots on the page is actually the heart of all music! If a particular combination of two notes sounds lumpy, try making a small crescendo at the end of the first note, just as you begin to change to your next fingering. Phrase each slurred group of notes with care, paying attention to the indicated dynamics.

A bar marked "*Vif*" (Lively), briefly interrupts the languid quarter note melody, giving us a sneak preview of the dance music. Since this first statement of the dance theme appears in the low register, allow each note time to speak, lifting the ends of notes to create a spinning sound. Think of using a faster air speed to ensure that the low register notes in this measure, as well as throughout the entire *Lent* introduction, are well in tune rather than low in pitch.

Once the *Danse* has begun, your job is to articulate every eighth and sixteenth note with sparkling clarity, playing all notes with their indicated lengths (with or without tenuto marks, accents, and staccato marks). When I played the dance motive for Jean-Pierre Rampal during a master class in Nice, he made an extremely helpful suggestion: to use the *detaché compose* method of single tonguing when moving from a staccato sixteenth to the staccato eighth that follows it. This simply means using two different forward strokes of the tongue—tu and du—to make a more clearly defined distinction between a short note and the longer one immediately

following. Altès describes this in his Method for Flute, and I have found that it works extremely well in many circumstances. Try it, for example, in the first measure of the Mozart G major flute concerto when moving from the sixteenth note D at the end of the second beat into the quarter note D on the third beat.

Throughout the *Danse* section and also during the *accelerando* in bars 12-13, be sure to practice all sixteenth-note passages slowly and evenly, concentrating on learning the notes correctly the first time. It's very difficult to re-program your brain to send a corrected message to your fingers if you have misread a passage and then played it incorrectly many times. To make a group of quick notes sound even, mentally place a tenuto over the first note of the four, five, or six sixteenth notes and notice how hearing that first note clearly helps you to avoid rushing. On the descending chromatic scale in bar 13, put a tenuto on the first of every six notes (B-flat, E, B-flat) in order to play very evenly.

Bar 28 has become a source of disagreement because a more recent printing of the piece removed the sharp from high F on the fourth eighth of the bar. French soloist Jean Ferrand is says it should be high F-sharp; I learned it with the high F-sharp and enjoy hearing the contrasting F natural in the following bar. Nonetheless, there will be different opinions about this note and either way will sound fine if played from the heart!

Plus lent (Slower, bars 35-39) is one of my favorite moments. Here we are invited to waltz in D major for five bars that are indicated *plus doux* (more gentle). It's important to play the pairs of grace notes in bars 35 and 37 with ease, and not too quickly. They need to sing and sound graceful!

Bar 38 includes an *accelerando* that leads us through bar 39 into a return of *Vif* at bar 40.

Bars 40-48 offer the greatest technical challenge because of the top octave sixteenth notes, so try always to practice with patience and persistence in order to be able to perform those lines brilliantly and cleanly. Jean Ferrand reports that the low E in bar 48 is also in dispute, and is sometimes played as an E-flat. One performance aspect that nobody disputes: Make a dramatic crescendo into bar 46, without forcing or overblowing the sound, and maintain your dynamic through bars 47 and 48 so that the low register has strength and balances the upper octaves rather than fading away during the descent to low C.

At bar 49 begin to diminuendo, slowing (*en rallentissant*) during bar 53 to waltz again, this time in F major. It's interesting to note that this re-appearance of the waltz is marked *mf* rather than *p* and only *Un peu plus lent* (a little slower). This *mf* allows for a more gradual diminuendo into bar 58.

Effective pacing should be the goal in the last two lines. Silences are music, too, so give the rests



their full value and communicate the feeling of the dance theme disappearing as it is heard one final time from afar (*l'ointain*, bar 60). The final bar--a whole note harmonic on C--has a wonderfully ethereal quality, so savor the fermata and your listeners will, too.

This justifiably beloved piece in our solo repertoire will work equally well alone on a recital program or when paired with *Syrinx*. It invariably receives an enthusiastic response, whether performed in the concert hall or in a living room for family and friends. An investment of intelligent, thoughtful practice will bring your performance to the highest possible level. Enjoy!

Calling All Flute Choirs!

Is your ensemble interested in performing in the Flute Choir Showcase at the Flute Festival on April 6, 2014?

Ensembles must be 5 or more people and it costs \$50 per group to perform (ensemble members are not required to be SFS members). Each flute choir will have 10 minutes to perform.

To sign up, please contact Jennie Goldberg at manager@seattleflutesociety.org.

Please note the Flute Festival is at a new location this year – the Lynnwood Convention Center!

Board Members Needed!

Are you interested in being a member of the SFS Board?

The SFS Board will have several positions open for the 2014-2015 Season.

If you are interested or would like to nominate someone for a position, please contact Katie Bender at membership@seattleflutesociety.org for more details.

Seattle Flute Society Lending Library

Did you know that the SFS has a collection of flute ensemble music available for loan to SFS members in good standing? The collection may be checked out anytime. The collection is primarily flute choir music from a variety of eras and includes holiday music but there are also trios and quartets. A list of the current music available is posted on our website.

The SFS welcomes contributions! If you have music, including original works, that you'd like to donate, please contact Jennie Goldberg at manager@seattleflutesociety.org.

Seattle Flute Society Instrument Rental Program

The Seattle Flute Society owns an alto and a bass flute. These instruments are available for rent to any SFS member in good standing. The instruments are available when the Flute Choir is not in session, generally May through early September, subject to availability.

Rental fees are currently \$50/week per instrument or \$150/month per instrument. Contact Jennie Goldberg at manager@seattleflutesociety.org

Mark Your Calendars! Seattle Flute Society Flute Choir

Upcoming 2014 Spring Concerts Free and Open to the Public!

Music Selections From Opera

Sunday, March 23, 2:00 p.m.

Bayview Retirement Community
11 West Aloha Street
Seattle, WA 98119

Sunday, March 30, 4:30 p.m.

Northminster Presbyterian Church
7706 25th Avenue NW
Seattle, WA. 98117

Sunday, April 6, 11:00 a.m.

At Flute Festival WITH the SAN FRANCISCO FLUTE CHOIR!
Lynnwood Convention Center
19000 44th Avenue West





Weeping Willow Trust Flute Teacher Grant

The Weeping Willow Trust Flute Teacher Grant (\$1,000) supports local private flute teachers* by providing funding to develop educational endeavors for their private flute studios. Private flute teachers seeking enriching educational opportunities for their private students are encouraged to apply. This grant may support the development of curricular resources, performances with associated curricular resources, community outreach, collaborative ventures, guest artist funding, or other innovative concepts.

*Flute teachers at institutions of higher education are eligible only if they maintain a private flute studio. Funds awarded from this grant may only be used to support private flute studios.

Eligibility:

Teachers applying for this grant should meet the following requirements:

1. Must be an active member of the Seattle Flute Society.
2. Must teach private flute lessons in Washington.
3. Must have a minimum of 5 regular private flute students at the time the application is submitted and funds awarded.

Grant Process:

Please submit the following in hardcopy format (3 copies) postmarked by February 1st:

1. A general description of the project, not to exceed two pages (double-spaced). This should describe the project's scope, educational significance, plan of execution, timetable, need for funding, and proposed outcome.
2. Applicants will provide a maximum one-page (double-spaced) letter with contact information, a brief description of your studio and how these funds (if awarded) will positively impact your students.
3. A detailed outline of the estimated budget.
4. Any supplemental materials that support your application. These materials may include studio pictures, recital programs, student audio and/or video recordings, etc.

- Once received, the presiding SFS Weeping Willow Trust Committee will review applications. Results announced by March 1st.
- One teacher per year will be awarded the \$1,000 grant. A grant recipient may reapply every other year.
- Grant recipient must give a 45-60 minute presentation outlining their project and its observed impact at Flute Celebration Day held annually every September.
- Grant recipient must submit a detailed (maximum 3 page, double-spaced) report outlining the award's fulfillment by April 1st of the following year.

If you have any questions, please send them to: sfs_pres@seattleflutesociety.org.

Please mail all application materials to: Torrey Kaminski, SFS Weeping Willow Trust
2340 N 188th St. Shoreline, WA 98133

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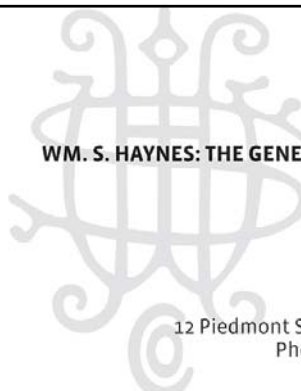
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ONLINE TEACHER DIRECTORY NOW AVAILABLE

Our website is timely and informative and recently renovated! Check it out www.seattleflutesociety.org! Many thanks to Katherine Isbill for devoting so many volunteer hours to the maintenance and design of our site.

Flute teachers will appreciate being included in the *Online Teacher Directory*. Individuals looking for a flute instructor can now search by geographic location to find an SFS member teacher in their area. (Teachers listed must be current SFS members and pay an additional \$5 for this service. Patrons and Life Members receive this benefit at no extra charge.)

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2013-2014 SEASON

Horsfall Winners' Recital

Brechemin Auditorium, University of Washington, Admission: Free

Sunday, February 9, 2014, 7:00 pm

2014 Flute Festival

featuring Ian Clarke

Workshop and Recital with Ian Clarke

Flute Choir Performances; Commercial Exhibits; Young Members' Recital

Location: Lynnwood Convention Center

Admission: Student \$5/SFS Member \$5/General \$10; Festival/Guest Artist Student \$10/SFS Member \$15/General \$25

Sunday, April 6, 2014, 11:00 am – 5:00 pm