

# Seattle Flute Society



*Inspiring and serving the Northwest flute community*

*Newsletter*

October/November 2017

volume 39 issue two

**Felix Skowronek Memorial Event  
Sunday, November 5th, 2017  
Brechemin Auditorium  
Featuring Jeffrey Barker, associate  
principal flute of the  
Seattle Symphony Orchestra**

7-8 Recital

8-9 Masterclass

**Jeffrey Barker Recital Program**

Sonata	Erwin Schulhoff
Duo for Flute and Piano	John Harbison
Fantasia no. 5 in C	Georg Philipp Telemann
Black Anemones	Joseph Schwantner
Sonatine	Darius Milhaud
Nocturne et Allegro Scherzando	Philippe Gaubert

## From the President



Dear Members of the Seattle Flute Society,

I'm very much looking forward to our upcoming program, the Felix Skowronek Memorial Event featuring Jeffrey Barker, Associate Principal Flute of the Seattle Symphony, in a recital and masterclass. The event takes place on Sunday, November 5 at Brechemin Auditorium, UW School of Music, with the recital at 7:00 and the class at 8:00. I hope to see you there! Jeffrey has chosen an eclectic and interesting program with the *Sonata* by Erwin Schulhoff with its infusion of Czech folk music; the jazz-tinged, rarely heard Sonatine by Darius Milhaud; the beloved *Nocturne et Allegro Scherzando* of Philippe Gaubert; and works by American composers Joseph Schwantner and John Harbison.

What could be a better way to honor the legacy of Felix Skowronek (1935-2006), whose own taste in music was as varied as this program's offerings! Felix was the flute professor at the University of Washington for many years, a leading proponent of the wooden flute, and a wonderful colleague. I remember very vividly my first experience playing music with him, the daunting Harvey Sollberger *Grand Quartet for Four Flutes* that we performed in an SFS program in the 1980s, and many other experiences including interviewing Felix for the NFA's oral history project, and working together with him in the early days of the Seattle Flute Society.

Many of you have heard Jeffrey Barker play in his role with the Seattle Symphony, and I'm sure you will enjoy his program with the able collaborative pianist Dwight Beckmeyer, as well as the masterclass following the recital. Visit <https://www.seattleflutesociety.org/felix-skowronek-memorial-event> for more information about Felix and Jeffrey.

In other SFS news, we now own a contrabass flute! Made by the Finnish flutemaker Hogenhuis, like all of the other instruments that we own, it is available to members for a nominal rental fee. In our next newsletter, we will feature an article about the contrabass (plus photos!) as well as the other instruments we own. Try and catch a performance of the Flute Choir this fall to hear it for the first time! Their schedule is online at [seattleflutesociety.org](http://seattleflutesociety.org) [as well as mentioned in this newsletter].

One of my early efforts as President of SFS is to feature local flute events on our Facebook page. If you have a concert, a solo, a recording, news about a competition that you've entered, an article that you've published - *anything* flute-related! - please visit our page and post your news so others in the community will know about it. I'd like to see the SFS Facebook page become a virtual bulletin board for all the flute happenings in the region, so don't be shy!

Finally, please put the dates for our Horsfall competition (January 13) and recital (January 14) in your calendars. Karla Flygare will be adjudicating the lower division this year, and Dr. Elizabeth Buck, from Arizona State University, the upper, and Dr. Buck will be giving a guest recital on Sunday afternoon, January 14.

All the best for a wonderful fall and holiday season.

Paul

Interview article by Northwest native **Jessie Polin** : currently holds the position of piccolo and second flute with the Boise Philharmonic Orchestra where she has also played principal flute. Dividing her time between Seattle and Boise, Jessie also performs regularly with the Tacoma Symphony Orchestra and Seattle Modern Orchestra.



*Jeffrey Barker is currently in his third season as associate principal flute with the Seattle Symphony. Prior to winning this position, he was principal flute of the Boise Philharmonic, where I currently am second flute and piccolo. Although we are both from Seattle, I didn't really know Jeffrey before beginning that position, and since that time he has become one of my dearest friends. The two seasons I spent playing with him in Boise are among my most treasured musical memories; Jeffrey has been an incredible inspiration to me (and many others) as both a musician and friend. I know that Jeffrey's upcoming recital will be fantastic, and I hope you are looking forward to it as much as I am.*

**1. The program you have selected for this recital is very eclectic - did you have a concept in mind when selecting your pieces? Is there a particular piece that you are most excited for your audience to hear?**

I didn't really have a unifying concept in mind, but maybe a few guiding principles. For purely selfish reasons, I wanted to program only pieces I'd never performed before. It has been a while since I put on a full recital, and I wanted to use the opportunity to explore some music that is less familiar to me. A few of the pieces, like the Harbison Duo and Black Anemones by Joseph Schwantner, were completely new to me, while some others were pieces I'd been wanting to perform but had never gotten the chance. Another goal while building the program was to avoid pieces that are in the top tier of the most beloved and frequently-played flute repertoire. While I would be perfectly content to play Prokofiev and Copland on every recital, I thought it might be fun to choose pieces that don't get quite as much attention. I think the Milhaud Sonatine is a great example of this: a great piece by a great composer, but less often heard than a lot of our other French repertoire.

**2. You studied with Felix as a high school student at Marrowstone; what memories do you have of working with him?**

I have such great memories of Marrowstone. In fact, just a few weeks ago I took a road trip to Fort Worden, where it used to be held in those days, just to walk around and enjoy the nostalgia. To me, Felix was an iconic part of the camp and a vivid part of my memories. I don't think I completely understood what an important figure he was in the flute community locally and nationally, but I did have some sense that he was a teacher and performer with an incredible wealth of knowledge and experience. I remember enjoying having him as a chamber music coach. Specifically, I remember a flute quartet he coached where we read some really interesting pieces from his collection that I don't think I would have encountered anywhere else. I think he had a really fun time spending a few weeks at Marrowstone every summer, because he usually seemed very laid back and jovial.

**3. You're currently in your third season with the Seattle Symphony - what have been the highlights for you so far? What are you most excited about during this season?**

My first two years playing here have been such a thrill, packed with so many wonderful experiences. In general, it's hard to pick highlights, or even look ahead to upcoming concerts, because I find the schedule and the job so intense and immersive that I tend to forget what I played a week ago and have trouble keeping track of what's coming up. But there are some things that were truly unforgettable. First on that list has to be Mahler 10, which was actually one of my very first weeks in the orchestra. It became my number one favorite piece of music during that week, and those performances are some of the most meaningful music experiences of my career. We released it as a live recording, and I feel indescribably lucky to have been a part of it. There is some repertoire that leaves me in awe of what beautiful woodwind players we have in this orchestra, and reminds me what a joy it is to get to phrase with and blend with and make colors with them. Appalachian Spring and Le Tombeau de Couperin are two pieces that really stood out to me in that way. This season, there is so much great repertoire I'm excited to play with the orchestra, but also some chamber music with symphony musicians I'm really looking forward to. Just a few days after my recital, I'm performing Ravel's Chanson Madécasses, for voice, flute, cello, and piano. Later on in the season, one of our untitled concerts includes the Stravinsky Wind Octet, a favorite of mine.

**4. Recently, you wrote the forward for Sharon Sparrow's book Six Weeks to Finals; what do you like about her audition preparation method?**

I don't know where I'd be if I hadn't crossed paths with Sharon five or six years ago. I was really lucky to get to play 2<sup>nd</sup> flute to Sharon as a substitute in the Detroit Symphony for a number of concerts one season. I learned a tremendous amount through this experience, and many of those concerts I will never forget. During that time, I asked Sharon to coach me for an audition I had coming up, and this was my first exposure to her audition preparation method. She completely changed my approach to auditions, and I know I wouldn't have my current job if this hadn't happened. An orchestra audition is a complicated thing that challenges us in many different ways, mental and physical, and what I love about Sharon's method is that it addresses all of these challenges in a thoughtful and comprehensive way. It gives you a total awareness of the task before you and the work you need to do to be successful. It also provides a clear and efficient way to organize your time, which I think all of us need when we're doing something as difficult as preparing for an audition. I'm so glad her method is now available in a book so that everyone has access to it.

**5. Outside of flute, what do you like to spend time on?**

I'm passionate about beer, and have a collection of about 250 bottles aging in my basement. I love to hang out with dogs. I'm a little obsessed with puzzles and games. I do the New York Times crossword almost every day and can solve a Rubik's Cube in about a minute. You will frequently find games of speed chess going on between me and a couple other chess enthusiasts in the break room during intermission at Seattle Symphony concerts and rehearsals. One result of this combination of interests is that the place you are most likely to find me during my free time is doing a crossword puzzle and dog-watching at the Fremont or Stoup breweries.

The Felix Skowronek Memorial Event is an annual event sponsored by the Seattle Flute Society in honor the organization's founder, Felix Skowronek. The event traditionally features local artists and/or wooden flute specialists.



**About Felix Skowronek**  
(1935-2006)

B.M., Curtis Institute, student of William Kincaid. Founding member, Soni Ventorum Wind Quintet. Principal flute, U.S. Seventh Army Symphony Orchestra, Seattle Symphony, Puerto Rico Symphony. Professor of flute, Conservatory of Music of Puerto Rico (1960-1966). Principal flute, St. Louis Symphony (1966-1967). Professor Emeritus of flute, University of Washington (1968-2006).

Founding President, Seattle Flute Society (1979). President, National Flute Association (1985-86). Music Director, Belle Arte Concerts (1983-1992/1999-2004). Principal flute, Seattle Opera's summer series of Wagner's The Ring of the Nibelung (1979-1982). Consultant to the Verne Q. Powell Company, flute makers.

An authority on the use of foreign and domestic hardwood species for flute and woodwind instrument manufactures, Skowronek documented the tonal qualities of numerous hardwood species carved into wood flutes and wood flute head joints. Skowronek's research, performances and lectures throughout the 80's and 90's contributed significantly to the return of the wood flute and the option of using a wood head joint to create specific tonal effects relevant to the specific genre of music to be performed.

# ***SFS Flute Choir***

## **News: Join the SFS Flute Choir**

The SFS Flute Choir meets from Fall through Spring of each year. Rehearsals are held on Sunday evenings from 4:30-6:30 p.m. at Northminster Presbyterian Church, 7706 25th Ave NW, in the Ballard/Loyal Heights area of Seattle.:

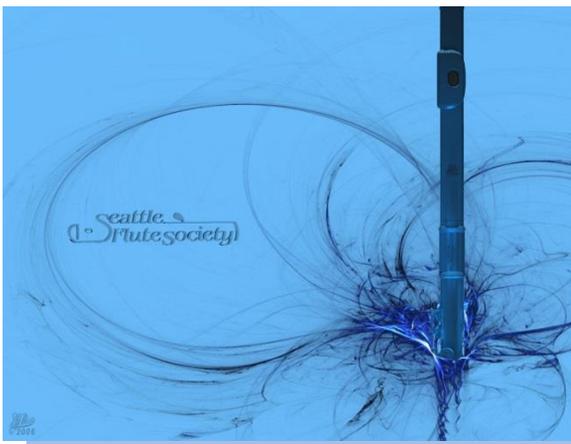
The Fall 2017 session started September 10, 2017. To join us, please e-mail the Flute Choir Manager, Jennie Goldberg at [seattleflute.flutechoirmanager@gmail.com](mailto:seattleflute.flutechoirmanager@gmail.com). There is no audition—all current SFS members are welcome. You may try us out through September 24th before paying dues.

SFS Flute Choir Fall Concert  
**November 19, 2017 4:00 PM**  
Northminster Presbyterian Church  
7706 25th Ave NW, Seattle, WA 98117

Seattle Flute Choir Holiday Concert  
**December 16, 2017 6:45 PM and 8:45 PM**  
The Lights of Christmas  
20800 Marine Drive, Stanwood, WA 98292

SFS Flute Choir Spring Concert  
**April 8, 2018 4:00 PM**  
Redmond United Methodist Church  
16540 NE 80th St., Redmond, WA 98052





## **New Music added to**

## **SFS's Lending Library!**

Over 35 new items have been recently added to the SFS Lending Library.

Many thanks especially to Alry Publications for donating 22 new flute choir arrangements!

<http://alrypublications.com/>

The Lending Library database has been updated. See our website <http://seattleflutesociety.org/resources/lending-library/> to browse our current collection.

For more information, contact [seattleflute.flutechoirmanager@gmail.com](mailto:seattleflute.flutechoirmanager@gmail.com)



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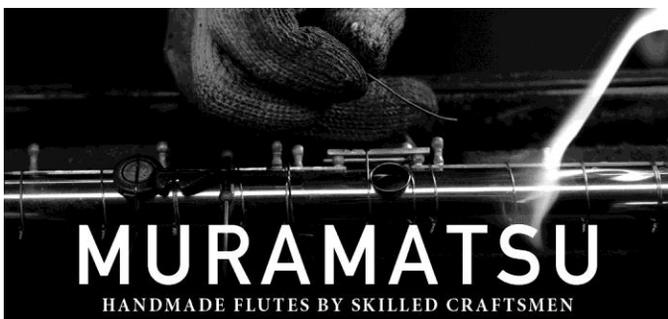
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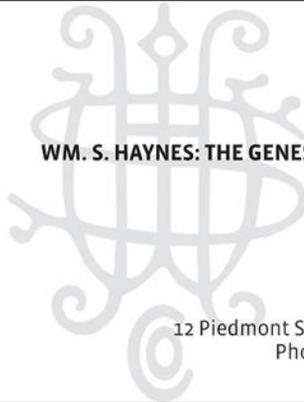


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## Mission Statement/Core Values

*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](mailto:sfseditor@seattleflutesociety.org) (206) 324-0572 [H] or SEATTLE FLUTE SOCIETY, PO BOX 95803, SEATTLE, WA 98145. 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 Natalie Ham at [sfsmembers@seattleflutesociety.org](mailto: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: — Lauren Asimakoupoulos [commercialmembers@seattleflutesociety.org](mailto:commercialmembers@seattleflutesociety.org)