

# Seattle Flute Society



*Inspiring and serving the Northwest flute community*

## Newsletter

January/February 2018

volume 39 issue three

### Horsfall Competition Schedule

**Saturday, January 13, 2018, 8:45am-5:00pm**

Horsfall Competition, UW School of Music

**Sunday, January 14, 2018, 3:00pm**

Horsfall Guest Artist Recital featuring Dr. Elizabeth Buck,

Professor of Flute at Arizona State University

Greenlake United Methodist Church,

[6415 1st Avenue NE, Seattle, WA 98115](#)

(All competition participants will receive two complimentary tickets to Dr. Buck's performance. Competition results will be announced following the recital.)

Admission: \$15 Student Members | \$20 Members | \$25 General

**Sunday, February 4, 2018, 7:00pm**

Horsfall Winners' Recital

Brechemin Auditorium, UW School of Music



## From the President

Dear Members of the Seattle Flute Society,

Happy New Year! SFS programming resumes this month with our annual Frank and Lu Horsfall Competition and adjudicator's recital. We have been sponsoring this competition (for high school and middle school flutists) for many years in honor of Frank Horsfall, principal flutist of the Seattle Symphony for much of the first half of the 20th century and an early flute instructor at the University of Washington. (There is a biography of Mr. Horsfall at <https://www.seattleflutesociety.org> that is a wonderful read, push the "Horsfall Competition" tab, then the "history" button).

The Horsfall Competition, with a top prize of \$500, is one of the major American competitions for young flutists. Join us at the School of Music at the University of Washington on Saturday, January 13 from 9:00am to hear a full schedule of the region's best young flutists – the competition is open to the public, please attend and hear some great flute playing! Lisa McCarthy, Senior Instructor at Western Washington University will be judging the lower division of the competition, and Dr. Elizabeth Buck of Arizona State University, the upper division.

The day following the competition, Sunday January 14, Elizabeth Buck will be giving a recital with pianist Lisa Bergman at the Greenlake United Methodist Church at 3:00pm. (The church is located in Seattle's Green Lake neighborhood on NE 65th at 1st Ave NE, see <https://www.greenlakeumc.org> ). The repertoire Dr. Buck has chosen all comes from the Louis Moyse collection known as the "French Book," music that is very well-known to all flutists: two-movement compositions by composers at the turn of the last century, including Fauré, Enesco, Taffanel, Gaubert and Chaminade, written for the annual competition of the Paris Conservatory and still frequently played, both in recitals and competitions such as the Horsfall! (There will also be a preview of this recital, live on KING-FM, on Friday night, January 12 at 8:00pm).

Make a weekend of it, hearing much of this repertoire both on Saturday played by the student competitors and then by our guest in what promises to be an exciting recital the next day. Read more about Dr. Buck in the interview in this newsletter; it was conducted by two of her former students, current SFS board members Nayoung Ham and Kristin Bateman, and it provides wonderful insight into the personality and philosophy of our guest.

In other matters: We would love to publicize your flute events! Please post information and links to your concerts to our Facebook page. I see the Seattle Flute Society both as a presenter of concerts, competitions and other events and a place for members to communicate with each other about their activities. Help us carry out our mission of "inspiring and serving the Northwest flute community" by being involved as a member, a player, a board member, a contributor... Please contact me at [seattleflute.president@gmail.com](mailto:seattleflute.president@gmail.com) if you'd like to get involved in some way.

I'd like to give a quick shout-out to the SFS Flute Choir, whose concert on November 19 at the Northminster Presbyterian Church was full of variety and excellent music making.

Bravo to conductor Katrina Sibicky and her ensemble for their work! There is more to come for the flute choir this winter and spring. The ensemble now has close to two dozen members and room for you if you'd like to join.

Finally, the SFS Flute Festival is right around the corner. Watch your email inbox and SFS Facebook page for more details soon, but mark Sunday, April 15 on your calendar. Activities that day will include the annual Young Artist Competition, a recital by guest artist Julien Beaudiment, a flute choir showcase, and exhibits of instruments and more by our commercial members. This is always a highlight of the flute year in Seattle, and I hope to see you there!

All the best,

Paul

## **Get to Know This Year's Horsfall Guest Artist, Dr. Elizabeth Buck**

Interviewed by Kristin Bateman and Nayoung Ham

*Dr. Buck is Professor of Flute at Arizona State University and former Principal Flute of the Phoenix Symphony Orchestra. Dr. Buck is a passionate educator, compelling performer, and an enthusiastic ambassador for the flute.*

*She is also a wonderful mentor to her students and has an infectious love for music and life. Two current members of the SFS board, Nayoung Ham and Kristin Bateman, are former DMA students of Dr. Buck. Here's what she had to say when Nayoung and Kristin interviewed her in anticipation of her upcoming visit to Seattle:*



### **What were your early musical studies? How did you get started in music, and what attracted you to the flute initially?**

I was attracted to the flute at age 6: I didn't even know what the instrument was called, but when I heard the sound - I had to know what it was - and my mother said it was a flute. I started flute at age 10 in the public schools and it was so easy, I loved it the moment I picked it up.

### **What is your favorite music to perform? What has been your favorite performance experience? Teaching experience?**

There are so many composers and favorite music that I love. But if I had to choose just one at the end of the day, it would be J.S. Bach. No matter the Sonatas or the Partita - there is so much depth and musicality hidden in the perfectly composed lines. Bach stands the test of time and I'm continually learning more and more each time I return to one of the Sonatas.

Experiences with performances are even harder to distill into favorites! I have unforgettable moments, like when I was performing Tchaikovsky Rococo Variations with Mstislav Rostropovich in Portugal, and he had to climb through the window to warm-up because all the doors to the venue were locked.

While I was a student at Juilliard, I'll never forget performing on stage with Jean-Pierre Rampal and Julius Baker at Carnegie Hall!

As for teaching, almost every semester is my favorite semester. Students who are making progress and who are constantly improving and sounding better are why I love teaching.

### **What is your teaching philosophy?**

All students are capable of reaching their goals - it's only their mindset or self-talk that get in the way. My teaching philosophy is to ask questions that probe why - why are you making mistakes? Why are you getting nervous? Why don't you practice every day? Why do you play the flute? If we can honestly answer these questions, I believe students can do anything they wish to do.

## **Who are your musical heroes?**

My musical heroes are teachers with whom I have studied: Carol Wincenc, who is a star performer, wonderful person and awesome artist; Robert Aitken, who is a supreme master flutist and teacher, and Samuel Baron, who had incredible grace and sensitivity with extreme knowledge and curiosity. What common mistakes do flute students make?

I think the one common mistake that flute students make is playing too fast and thinking too much. The brain is able to process information at brilliant speeds, but the speed of sound is only a fraction of that speed. Often students think that they've done something well or corrected something once, and then move too quickly to other things.

## **How should serious players practice?**

Slowly, with emphasis on listening skills! Serious players should practice every day, listening to themselves with regard to great sound and breathing, then working on technique and artistry.

Anybody can be a serious player - it only takes effort and making goals. Setting goals for learning new pieces, or finessing technical issues, or expanding one's sound and dynamics, or playing faster or slower - these are all things that make for a serious player. Practice is not merely repetition of things one knows well - practice is the effort to improve, to learn, to grow and to change.

## **How many etudes do you encourage the student to bring each week?**

Etudes, to me, are the musical bridge between technical mastery and artistic development. The purpose of etudes is to practice certain technical details, but to make music at the same time. So often etudes become UN-musical, just as scales become boring and routine. To that end, I encourage at least one etude per week in lessons; however, some play more than one, some play none. Etudes serve as a means to sight-read something new every week, and then to practice improvement with regard to making the etude as musical as possible.

## **When auditioning a prospective student, what do you listen for?**

First and foremost, I am listening to achievement - what kind of sound, what is the level of playing, how musical and interesting is the performance. Then during the audition, I am probing to see what the potential is and whether the prospective student has goals, dreams, and purposes for music and flute. I am always listening - to hear how the flute sounds, how the student speaks, how the flow of the audition is going.

## **What should students know about preparing for an audition?**

No one is “judging” you per se! The outcome of the audition isn’t going to change “you” - only your perceptions of the audition will change. Hopefully auditions serve as a means for us to test whether we are ready for the opportunity, should that opportunity arise. If one is preparing for college auditions, yes, there is a benchmark of playing ability that must be passed for entrance; however, that benchmark is constantly changing from school to school and year to year. All that is asked of the student applicant is to demonstrate your best playing. You cannot fail a college entrance audition - you can only be told that yes, there is an opportunity; or no, there is not an opportunity. So it’s best to keep options open for the opportunities that you desire.

With orchestras and other competitions where there are, in fact, judges - yes, it seems as if the final outcome is like a judge handing down a verdict. But again, all they want is for you to play your best! No one wants you to be nervous - no one wants you to fear the outcome - no one wishes for the anxiety and agitation that accompany auditions. So perhaps the healthy way to prepare for auditions is to set goals like - I wish to demonstrate mastery of this piece, or I wish to expand my control of soft dynamics without intonation and pitch disturbances, I wish to play better in tune, or I wish to conquer my nervousness - these are concrete goals that no matter the outcome, one can still have a sense of accomplishment. And then if an opportunity presents itself by winning the audition or competition - it’s like an extra gift or bonus.

## **What do you wish you had known as a young student?**

As a young student, I wish I had known how to practice more effectively! I played and played and played - but never practiced - until I got to college and realized I had relied on my talent for far too long!

## **What would you be if you weren't a professional musician?**

I’d still be me, first of all! But with regard to “if I weren’t in music” - I’ve often thought about becoming a nurse or care practitioner of some sort. My personality is such that I am a giving and thoughtful person who thinks of others - so I’ve known that if music doesn’t work out, there are other paths to be true to myself and my wish to help others.

## **Do you have any surprising flute facts/stories to share?**

I was recently in a music shop in Europe and picked up a copy of an orchestral flute audition book published by Universal Editions. Lo and behold, reading the introduction, my name was mentioned as a resource for the book!! It brought home how flute-playing is world-wide, how playing the flute has been more or less the same in every country and how one never knows when and how we may influence and be helpful to others!



Lower Division

**Lisa McCarthy, Senior Instructor of Flute, Western Washington University**

Lisa McCarthy is the Senior Instructor of Flute and Woodwind Area Coordinator at Western Washington University. She has also been a faculty member at the Maritime Conservatory of Music in Halifax, Nova Scotia, and the Delta Institute of the Arts in Ladner, B.C. Lisa enjoys chamber music and currently performs as a Bellingham Chamber Music Society Artist and with two ensembles, Fifth Inversion and Impromptu.

mpromptu, her flute and bassoon duo with bassoonist Pat Nelson won the 2004 National Flute Association Chamber Music Competition and was invited to perform at the National Flute Association Convention in Nashville. The duo was also asked to present a recital at the International Double Reed Conference in Indiana in 2006. Lisa is the former principal of the Whatcom Symphony Orchestra and Whatcom Symphony Chamber Orchestra and has performed twice as a guest soloist with the group.

Lisa maintains a private studio and adjudicates throughout the Pacific Northwest and British Columbia, including multiple state solo contests and the Seattle Flute Society Horsfall Competition.

## **Frank and Lu Horsfall Competition**

### **Horsfall History**

Frank H. Horsfall was a prominent Pacific Northwest musician who directly or indirectly influenced a great many flutists locally and nationally. He was in the Seattle Symphony for 46 continuous seasons (35 of those as Principal), a member of the University of Washington faculty for 20 years, and a friend and colleague of many renowned artists. He was a sought-after obbligatist for stars such as Lily Pons, Lauritz Melchior, Patrice Munzel and Martha Graham. He also enjoyed playing in the Western Washington Fair Band every September for 25 years and marching with the Nile Temple Band at conventions and parades whenever his busy schedule would allow it. He had many offers to join major eastern symphonies, but chose to stay with the students and musical associations in his beloved Northwest. His greatest pleasure was in teaching. He taught for nearly 60 years and many of his students gained prominence of their own in famous orchestras across the country.

Frank was born in Tacoma of English parents who had emigrated from Yorkshire in 1867. When Washington became a state in 1889 his father was a Tacoma Councilman. After the 8th grade, Frank left school and entered into a four-year apprenticeship to become a machinist. On the side, he learned to play a fife, talked his way into a fife-and-drum corps, bought a \$2 piccolo and a \$10 flute and began his musical career. He set aside one third of his wages for lessons and would search out any appropriate music professional who came within reach, for good teachers were hard to find. He also took several off-hours business courses in order to manage his future financial affairs. All his life, he looked for ways to learn, improve and expand his knowledge.



### ***Horsall continued...***

In 1901 he became a journeyman machinist and worked at that trade with music as an avocation. At age 22, having also learned to play the saxophone, he put aside machinist tools to play flute and sax in local dance orchestras. The big break came in 1909 - an invitation to be a member of the original Seattle Symphony Orchestra. To augment his symphony income he taught a few lessons and played in park bands, dance bands and pit orchestras for vaudeville, ballets and musical comedies. He and two other flutists even formed an act, "The Three Magic Flutes", and toured for a short time on the Orpheum vaudeville circuit. During World War I he was a machinist at the shipyard by day and a musician by night, but when the war ended he again devoted his full attention to music.

Lulu C. Smith (1889-1983) was born in Minneapolis of Norwegian and German parents who moved to Tacoma when she was a toddler. She became an expert pianist and Frank's favorite dancing partner. They were married in 1913 and she shared his life for 55 years thereafter, creating a loving home for their two sons and a supportive atmosphere for her musician husband. She was continuously active in school and university organizations and in music circles. Lu was a talented artist, seamstress and cook. The students who sat in her warm kitchen waiting for their lessons appreciated her cheery ways.

Frank's long career encompassed many activities and interests. He was a business manager, real estate entrepreneur, artistic photographer and lifelong adventurer. In 1920 he and Lu went up the inside coast of British Columbia in a small outboard boat, camping on the wild beaches each night. He climbed Mt. Rainier in 1925, starting from the Longmire's residence, where Lu helped attend to those waiting for the return of the hiking party. One summer he and three other musicians hiked 300 miles through Glacier National Park. Each evening they would haul out their instruments to entertain fellow campers. When over 80 years old, he photographed Kauai's Waimea Canyon leaning out of an open helicopter.

An outgoing man, with effervescence and enthusiasm, he was never one to hold back if the opportunity came along to make new friends. After a concert by the touring London Philharmonic Orchestra, for example, he went backstage to meet the flute section. That evening, after taking them on a tour of Seattle, they all ended up in his basement studio playing music from his library and enjoying Lu's gracious hospitality.



In the mid-30's, he joined with the principal clarinet and oboe players of the symphony, both teachers interested in youth, to form the Seattle Symphony Woodwind Trio. They are still remembered for the humorous and educational music-appreciation programs they put on at countless school assemblies.

Certainly he was proud of what he was able to achieve in his lifetime, but he took the most pride in the accomplishments of his students. As their lives progressed, he would follow their advancements with the interest of a parent. Julius Baker, during one visit to the Seattle Flute Society, mentioned his long acquaintance with Frank and commented, "Bill Kincaid and I envied Frank's natural rapport and easy way with young people -- he loved his students and they loved him."

His last private lesson was given just three months before his death in March 1968, at the age of 84. Lu, blessed with good health and a bright-side philosophy, continued to lead an active life until her death in November 1983, at 94.

The Seattle Flute Society's Frank and Lu Horsfall Competition helps perpetuate their memory and the influence they had on the musical history of the Pacific Northwest.

--By John Horsfall

#### **Stolen Flutes:**

Several flutes were stolen from the home of Audrey Cullen, Miao Liu and McKenzie Rickman over the holidays. The details are as follows:

Miyazawa 402 model flute, serial # 89590

- sterling silver, heavy wall, silver plated keys
- open holes, offset G, B foot joint

Lafin headjoint, serial # 14L452

- 15/85 with gold lip plate, riser, and wings
- in the same case as Miyazawa flute

Muramatsu DS model flute, serial # 7668x

- heavy wall with Tsubasa headjoint
- in Brannen flute bag

Hammig 650/4 model piccolo, either serial # 33588 or 33589

- dark brown/black grenadilla wood
- straight head joint

If anyone has any information, we ask that they call McKenzie Rickman at (803) 414-1194 or Audrey Cullen at (405) 305-8585, or call the Seattle Police Department East Precinct at (206) 684-4300 and ask for Officer Prettyman, badge 8382.

Any help in finding these instruments is invaluable!

# ***SFS Flute Choir***

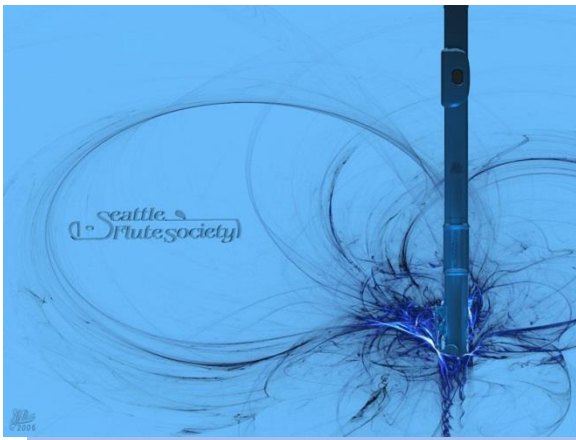
## **News: Join the SFS Flute Choir**

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 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.

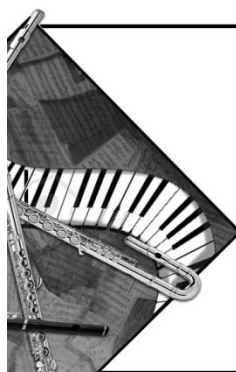
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A black and white photograph of Sherry Lee, a woman with dark hair, playing a flute in a forest setting. The photo is framed by a decorative border.

*Sherry Lee*  
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A black and white photograph showing several flutes standing upright in a wooden holder on a workbench. A small bottle and some papers are also visible on the workbench.

  
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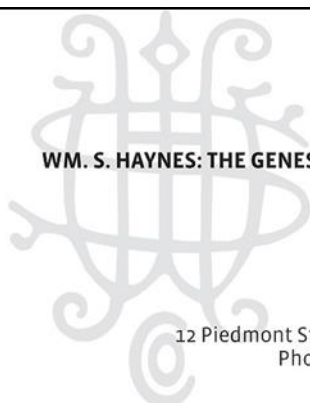
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## Mission Statement/Core Values

*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)