

# South Australian Flute News

Print Post Pub. No. PP531629/00017

August, 2006

ABN: 96 991 331 922

## Founder

Professor David Cubbin

## Patron

Alison Rosser

## Vice Patrons

Elizabeth Koch, OAM

Robert Brown

## Coming Events

### Flute Recital, Uwe Grodd

Saturday, August 26  
Pilgrim Church, 7-30

### Flute Festival 2006 Uwe Grodd

Sunday, August 27  
Marryatville High

### Flute / Fife Fun Day

Sunday, Sept 24  
Guest: Peter Bartels  
Beaumont Uniting

### Concert and AGM

Sunday, Nov 12  
Unley Uniting, 2-30.

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The Flute Society of South Australia Inc.

[www.saflutesociety.asn.au](http://www.saflutesociety.asn.au)

## From the President

Hello Everyone!

On May 10 we held the **David Cubbin Memorial Prize** in Bishop Hall at the University of Adelaide. Congratulations to the three competitors, Anouvong Liensavanh, who won First Prize; Claire Walker, winner of the Second Prize and Quan Zhao, the Third Prize winner. Special thanks to our patron, Alison Rosser, for her adjudication. The audience enjoyed excellent performances by all of the competitors.

Our competition for students 15 Years and Under, the **Carolyn White Memorial Scholarship**, was held on Saturday June 24. The competitors had a challenging set piece in the *Entr'acte* from *Carmen* by Bizet, and I'd like to congratulate each of them for their performance. Well done to our prize winners; First Prize: Mary Booth, Second Prize: Kathleen Davies and Third Prize: Helen Seppelt. Thank you very much to Linda Pirie for adjudicating on this very chilly day!

Very soon the **Adelaide Eisteddfod** will be upon us, so good luck to all entrants. You can come and hear competitors in the Flute Division on Friday August 11 from 2.15 pm and Saturday August 12 from 9 am at Rosefield Uniting Church, 2 Carlton Street, Highgate.

I have just returned from Sydney where I attended the **First Sydney Flute Festival** at the Sydney Conservatorium, a beautiful venue for this event. Congratulations to all of the organisers, including David Leviston (Director), Alexa Still (Artistic Advisor), Janne Frost (Secretary), Kellie Grennan (Junior Program Coordinator) and James Kortum (Assistant to Alexa Still) for organising a fabulous and

dynamic event. This four day festival was packed with brilliant concerts, masterclasses and workshops presented by an impressive line up of International and Australian artists. See inside the newsletter for a full report.

It will soon be time for **our own Flute Festival with Uwe Grodd**, German born flautist, resident of Auckland, New Zealand. The Festival Weekend commences with a Recital at Pilgrim Church, 12 Flinders Street, Adelaide on Saturday August 26 at 7.30 pm, continuing with masterclasses and ensemble sessions on Sunday August 27 at Marryatville High School. Two scholarships valued at \$200 each will be provided to assist young flautists living in the country to attend the Festival. We hope to see you at this exciting Festival event!!

On Sunday September 24 we are holding our **Fabulous Flute and Fife Fun Day** for our younger members with interstate guest Peter Bartels at Beaumont Uniting Church, 100 Devereux Road, Beaumont. Those of you who have attended before know just how fun this day can be... those of you who haven't yet attended a Fun Day may have heard about the incredible afternoon tea... Come along to experience it for yourself!!

We do hope that we'll see you soon at one of our events and don't forget, we'd love to hear from you if you have any special requests or comments.

All the best,

*Karen Fletcher*



### David Cubbin Performers

**Claire Walker, Quan Zhao,  
Anouvong Liensavanh**

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### WELCOME TO OUR NEW MEMBERS

Quan Zhao  
Sally Morris  
Amelia Verlato

*We hope you enjoy  
being part of the Flute  
Society and we look  
forward to seeing you at  
our events and having  
you visit our website!*

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## David Cubbin Memorial Prize by Clare Beens

On Wednesday the 10th of May I was lucky enough to find myself at Bishop Hall for the David Cubbin Memorial Prize.

Originally my attendance was to support my peers and perhaps discover a new unaccompanied work and some accompanied pieces that I hadn't yet studied.

Once the performance started though, I realised that I was also going to enjoy the competition for exactly what it was: a very high standard concert performed by some very talented young musicians.

**The set piece, *Acht Stücke für flöte allein* by Hindemith** was a new work for me, and each time it was performed I liked it more and more. It was wonderful to be able to hear the different personalities that the performers placed on the five movements which were performed.

The own choice works performed were *Sixieme Solo de Concert* by J. Demerssemann, performed by Claire Walker, *Ballade* by Frank Martin, performed by Anouvong Liensavanh, and *Grande Polonaise* by Boehm, performed by Quan Zhao. These works provided a contrast to the Hindemith and to each other, given the style and time of composition.

Congratulations are due to **Anouvong, who was awarded First prize**, for a compelling performance of Frank Martin's *Ballade*, and also to both Claire and Quan, for amazing performances of their choice pieces.

Thanks also to **Alison Rosser** for being the adjudicator on the night and providing the performers with some very helpful comments.

## Who's Who Of Winners!

**Anouvong Liensavanh** is studying flute at the Elder Conservatorium of Music. His teacher is Elizabeth Koch. In 2005, Anouvong was awarded an Elder Conservatorium Entrance Scholarship and the David Cubbin Award in the Open Flute Section of the Adelaide Eisteddfod. Recently Anouvong was awarded the Victor Edgeloe Woodwind Award.

**Claire Walker** is combining Music with Molecular Biology at the University of Adelaide. Her flute teacher is Elizabeth Koch. Claire has performed at the Special Award Concerts of the Adelaide and Balaklava Eisteddfods and was awarded a Music Teachers' Association of SA Inc. Encouragement Award in 2004. She has won the David Merchant Prize for Musicianship and participated in the Flutes of Adelaide European tour in 2005.

**Quan Zhao** was born in China and is studying in Australia as an International student. After piano lessons at primary school she began learning the flute, completing the Grade 9 examination of the Central Conservatory of Music, China. She came to Australia in 2002 and is undertaking a Bachelor of Arts/Music

Degree at the University of Adelaide. She was awarded the David Cubbin Award in the 2003 Adelaide Eisteddfod.

**Mary Booth** is a student at Immanuel College where she plays in the Senior Concert Band. Mary's flute teacher is Alison Rosser. In the Adelaide Eisteddfod Flute Division Mary has won First prizes in the 12 Years and Under, Grades 2 and 3, 14 Years and Under and Grade 4 sections, Second prize in the Grade 6 section and an Honorary Mention in the Orchestral excerpts.

**Kathleen Davies** attends Wilderness School where she plays in the Senior Concert Band. Kathleen's flute teacher is Karen Fletcher.

**Helen Seppelt** goes to Walford Anglican School for Girls. She plays in the Walford Senior Orchestra, Senior Band and Flute Ensemble. Helen's flute teacher is Alison Rosser. Helen has won First prizes in the following sections of the Adelaide Eisteddfod; 10 Years and Under, 12 Years and Under, Grades 2 & 3, Grade 4, Grade 5, Grade 6 and Flute Duet, 15 Years and Under (with Olivia Basheer).



**Carolyn White Scholarship  
Performers**

## Carolyn White Scholarship Report by Jasmin Bowden

On Saturday June 24 at 12 noon I had the pleasure of attending the Carolyn White Memorial Scholarship. There were eight competitors in total, aged 15 years and under. The standard of playing was quite high and this provided myself and other audience members with a delightful afternoon's entertainment and musical experience.

The young flautists were asked to play a **set work, *Entr'acte* from *Carmen***, and a piece of their own choice. All performances were of a high standard, displaying an interesting and varied selection of works and styles.

This year a **third prize** was included, in recognition of the 21st Anniversary of the Flute Society's Scholarship Fund. This placing was awarded to **Helen Seppelt** who chose to perform the 4th movement from *Suite Modale* by Bloch.

**Second place was awarded to Kathleen Davis** who performed *Moderato con moto and Andantino* by Koechlin.

**Linda Pirie was the adjudicator** and awarded **first place to Mary Booth**, who performed Chopin's *Variations on a Theme by Rossini*.

All three flautists played with excellent tone quality, controlled vibrato and strong sound production throughout all registers. Their playing showed much maturity, polish and all displayed good performance technique.

Congratulations to all who participated, it takes much dedication and courage to perform in front of others. I hope this experience will aid you all in your future playing. It was an enjoyable afternoon and a rewarding experience for both competitors and audience members alike, it is always a pleasure to watch young musicians perform and display their talents.

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*'There are two means of refuge from the miseries of life. Music and cats.'*

**Albert Schweitzer.**

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## Carolyn White Scholarship Report by Helen Seppelt

Eight brave flautists (aged 15 and under) met at Beaumont Uniting Church on Saturday the 24th of June, to compete for the Carolyn White Memorial Scholarship. It was extremely cold in the church and everyone had to work hard to keep their flutes warm.

The set piece was the *Entr'acte* from *Carmen* by Bizet, and even though it is only a Grade Four piece, it proved challenging to all players.

**We heard a wide variety of own choice works, from Grade Four to Seven, such as Mozart's *Tamino's Aria*, Fauré's *Sicilienne* and Bloch's *Suite Modale*.**

**Mary Booth, playing *Variations on a Theme by Rossini*, came first, followed by Kathleen Davies playing the Koechlin *Moderato con Moto and Andantino*, and Helen Seppelt was third playing the fourth movement of Bloch's *Suite Modale*.**

Linda Pirie was the adjudicator and had many useful comments to make when she announced the winners.

Thank you to everyone in the audience for braving the cold, and to the organisers from the Flute Society.

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### ON OUR WEBSITE

- *Membership information and prices*
  - *How to contribute to and advertise in this newsletter*
  - *Download events forms*
  - *Buy and Sell*
  - *Overseas Events*
  - *5MBS Program*
  - *SA Flute Ensemble*
  - *Links*
  - *Lots of helpful articles*
  - *Members Discounts*
  - *Other Flute Societies*
  - *Email Us!*
-

## SA Flute Events



**Uwe Grodd**



Government of South Australia  
Arts SA

### Flute Society Library

We have an extensive library of music that all members are able to use.

Please contact  
Elizabeth Koch on  
8303 5343.

### ADELAIDE EISTEDDFOD FLUTE DIVISION

**Fri-Sun, Aug 11 -13**

Venue: Rosefield Uniting Church, 2 Carlton St., Highgate  
Section Times: [http://homepages.picknowl.com.au/sгарie/eisteddfod\\_g.htm](http://homepages.picknowl.com.au/sгарie/eisteddfod_g.htm)  
Adjudicators: Julia Grenfell, Lisa Gill, Steve Eads, Peter Webb, Veronica Bowman  
Admission: \$4  
Enquires: Robert Brown, Ph. 8431-0452

### FLUTE RECITAL

**Saturday, August 26, 7.30 pm**

Guest Artist: Visiting International Flautist UWE GRODD  
Associate Artist: JAMIE COCK, piano  
Venue: Pilgrim Church, 12 Flinders St, Adelaide  
Music By: J.S. Bach, Fukushima, Kuhlau, Messiaen and Ries  
Tickets at door: Adult: \$12; Concession: \$10; Family, 2 adults, 2 children: \$30

### FLUTE FESTIVAL

**Sunday, August 27**

Special Guest: Uwe Grodd from Auckland, New Zealand  
Venue: Marryatville High School Music Centre, Kensington Rd.  
Supported by ArtsSA, Brannen-Cooper Fund and PPCA Trust.

### FLUTE AND FIFE FUN DAY

**Sunday, September 24**

Guest Artist: Peter Bartels  
Venue: Beaumont Uniting Church, 100 Devereux Rd, Beaumont  
Ages: Primary / Lower Secondary

### CONCERT AND AGM

**Sunday, November 12, 2.30 pm**

Venue: Unley Uniting Church, Cnr Unley Rd and Edmund Ave.

## Flute on Radio 5MBS – presented by Robert Brown

The Flute Society Program is broadcast on Friday evenings at 7 pm.  
5MBS is located at 99.9 on the FM Band.

### Friday, August 4

Uwe Grodd plays Kuhlau Sonatas for Flute and Piano, Opus 83

### Friday, October 6

Contemporary Sounds, Jazz and Potpourri.  
Includes tracks from Andy Findon's CD Tracked, Sir James Galway playing in the Berlin Philharmonic Orchestra, Laura Chislett in Orbit and Jazz Standards on Mars with Robert Dick.

Theme music is Rimsky-Korsakov's Flight of the Bumblebee, played by Sir James Galway, flute with Hiro Fujikake, synthesizer.

## Flute Concerts

Send your concert dates to the Editor for inclusion in this section.

### RECITALS AUSTRALIA WEDNESDAY LUNCH HOUR CONCERTS

Venue: Pilgrim Church, 12 Flinders Street, Adelaide.  
 Cost: Adults \$5, Concession \$3. Tickets at the door.  
 Enquiries: Recitals Australia, Ph. 8266-4936.  
 Website: <http://www.recitalsaustralia.org.au>

#### August 23, 12.10 pm

Alex Castle, flute. Music by Bach, Jolivet, Villa-Lobos.

#### September 20, 1-10 pm

Louise Thomas, Daniel Sarson, Mark Sandon, flute, clarinet and piano.  
 Music by Gaubert, Telemann, Poulenc, Saint-Saens.

#### October 4, 12-10 pm

Clare Beens and Jessica Stanhope, flutes.  
 Music by Hindemith, Gaubert, Bozza.

#### October 11, 12-10 pm

Amy Elks, flute.  
 Music by J.S. Bach, Carl Vine.

#### November 29, 1-30 pm

Andrey Lebedev and Laura Pierce, guitar and flute duo.

### ELDER HALL LUNCH HOUR CONCERT SERIES

Time: 1.10 pm  
 Cost: \$5, Tickets at the door.

#### Friday, August 4

Wind Quintet from Australian National Academy of Music,  
 With Katie Zagorski, flute (winner of 10th Australian Flute Competition, 2005).  
 Music by Nielsen, Hayden, Damase.

#### Friday, September 1

Elder Conservatorium Wind Ensemble.  
 Bob Hower, conductor; Amy Elks, flute; Jason Xanthoudakis, saxophone.  
 Music by Mike Mower, John Cheetham.

#### Friday, September 15

Elizabeth Koch, flute; Mark Gaydon, bassoon\*; David Lockett, piano; Glenys March, harpsichord. (\*ASO Principal).  
 Music by Vivaldi, Gaubert, Williams.

### OTHER CONCERTS

#### Monday September 4, Special Award Winners' Concert, Adelaide Eisteddfod

Venue: Rosefield Uniting Church, 2 Carlton Street, Highgate,  
 Time: 7-30 pm.  
 Admission: Adult \$8, Concession: \$6, Children under 16 free.

#### Monday September 18, MBS Young Performer 2006, State Final

Venue: Cynthia Poulton Hall, St Peter's Cathedral, King William Road,  
 Time: 7-00 pm.  
 Adjudicators: Diana Harris and Thomas Edmonds.  
 Two prizes of \$250 will be awarded to a singer and instrumentalist. One of these winners will be selected for the National Final in Brisbane.

### FOR SALE

*Flute music suitable for teaching purposes and ensemble playing.*

*Second hand – very cheap.*

Contact Robin Sternagel at

[robinsternagel@yahoo.com.au](mailto:robinsternagel@yahoo.com.au)

Ph. 8568-1898

*for a list of the pieces and prices.*



### NEW WEBSITE!

An interesting new website showcasing the history of the Adelaide Symphony Orchestra and earlier orchestras was launched on June 21st.

It can be located at [www.asoheritage.com](http://www.asoheritage.com).

## Teachers' Page - Teaching Vibrato!

by Annie Oates

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*'If someone says they are listening to your vibrato, then you are probably doing something incorrectly.'*

*They should be admiring your tone, that is, the overall result, not just the vibrato component of your tone.*

*Don't ever make it mechanical, play with emotion and sensitivity.'*

**Vernon Hill**

**The Flute Players Book**

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*'Every aspect of vibrato should be under complete control.'*

*To make a wider or more narrow vibrato a player has to be flexible to change instantly.*

*Most students play with a vibrato that they place on automatic pilot instead of one that comes from making artistic choices.*

*A tasteful vibrato is the most important.'*

**Jim Walker**

**Flute Talk  
July/August 1995  
Pages 15,16,32**

Following on from the Detaché article in last September's newsletter, this article takes the next step - teaching vibrato! Detaché teaches us the basic action for vibrato as it activates the diaphragm muscle. This helps to more easily create the smooth, continuous pulse of vibrato. We are then able to teach our students how to create variety in the **speed** (slow and fast) and **depth** (wide and narrow) of the vibrato pulse.

While detaché can be taught to students quite early, I generally don't teach vibrato until Grade 5. This is when the music begins to demand the colour variation and energy that vibrato gives. Also, students have reached a level where they have greater musical understanding and can see how using vibrato will enhance the mood of the music and create lovely distinctive performances. As long as they have learnt detaché first, vibrato is a natural progressive step!

### Explaining Vibrato

Vibrato enhances and adds colour to the basic straight tone. It should not be used to cover up a bad tone, but to add excitement to the music. Vibrato is a pulsating rise and fall of pitch. This is basically achieved through increasing and decreasing the amount of air blown into the flute. A good and relaxed breathing technique is essential, as is being relaxed in the body.

### Teaching Vibrato

**In order for vibrato to be felt naturally within the music, it must first be learnt through a mechanical, metronomic process with the different graduations being strengthened and expanded.**

Measured exercises teach students to be completely flexible with their vibrato. Through changing the depth of the rise and fall of pitch and varying the speed of the vibrato pulse, students gain the ability to instantly change and vary the vibrato to produce any type of musical expression.

The exercises (on the next page) help us to be aware of the different possibilities and to experiment with them all. The key is to be open to the many varieties of vibrato that are available, as different ways of producing the

vibrato (using depth and speed, dynamics and tone colour) allow for endless combinations of colours and intensities. Teaching students to have an easily accessible library of vibrato types allows a choice of options to bring about the desired effect for each person, piece and phrase.

Students will initially find this a bit overwhelming and not know what to choose when. However, these exercises are first about learning to be flexible with their vibrato outside of their pieces. Knowing how to incorporate that into the music will come in time, as will finding their own individual natural vibrato pulse. (most flautists prefer a vibrato of 4-5 pulses per beat. Set at ♩ = 69 – 72)

Once students have begun to master these beginning vibrato exercises, expand them to include intervals, and then finally pieces. The tendency is for students to turn off the vibrato simply because they are moving their fingers! It is important that they can continue the vibrato action in any situation.

Begin with half steps and gradually increase to whole steps and through to larger intervals – fourths, fifths, octaves.

Ensure there is no interruption in the vibrato.

Then move on to slow pieces and play them rhythmically ie. determine how many vibrato pulses to put on each note. As this becomes progressively easier, students will gradually begin to naturally *feel* the colour and mood of the notes they are playing and will produce the vibrato accordingly.

At times, the vibrato used will be an instinctive one, at other times it will be a conscious choice to use a particular type of vibrato in order to produce the effect required. Hearing in their head the effect that is wanted, is an enormous help.

It is important to keep practicing mechanically to continue improving the skills learnt and allow the vibrato mechanics to gradually become more natural. This will allow students to continue exploring the wide range of sounds that are possible and to continue to expand upon their natural tonal colours.

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## Teachers' Page – Vibrato Exercises

### by Annie Oates

1. Start with a beautiful straight long note (no vibrato) to establish the tone.
2. Begin by using a very slow and wide vibrato (**mezzo forte**)  
Visualise and hear the pulse that you want to achieve.
  - a. Slow the détaché movement down. Make it one smooth movement of increasing the air (increasing support), decreasing the air flow (relaxing the support).
  - b. Remember it is an **equal** rise and fall of pitch.
  - c. Maintain the constant tone throughout.
  - d. Although this may naturally change the dynamic, try to maintain as consistent a dynamic as possible.
3. Gradually increase the speed of the vibrato.  
As the speed increases, the depth will naturally begin to narrow.  
Encourage them to keep it as wide as possible.
4. Set metronome to ♩ = 60
  - a. Play one pulse per beat
  - b. Play two pulses per beat
  - c. Play three pulses per beat
  - d. Play four pulses per beat
  - e. Play five pulses per beat
  - f. Play six pulses per beat

- Focus on maintaining a continuous stream of air through the lip aperture.  
- As the pulse increases, the natural inclination will be for the vibrato to move into the throat. Keep it in the diaphragm as much as possible.
5. Play a half octave scale.  
Use a rhythm of Four Quavers followed by a Minim.  
Using the above 4. a) to e) – play the scale 6 times. Each time place a different number of pulses on the minim.
6. Over Full Scales - Play slow scales and gradually increase the number of pulses per note.
7. Experiment with different combinations of depth and speed. For example, try a slow, wide vibrato and then a fast, wide vibrato. Try a slow, narrow vibrato and then a fast, narrow vibrato. The combinations are endless!

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*'Vibrato, when first attempted, may seem like an insurmountable task to many people.*

*Gradually, it will generate into a more natural and easily flowing style, and will ultimately become a useful part of your tone.*

*Some flautists acquire it more or less naturally, while others must work diligently for the desired results.*

*Careful attention to detail is important.*

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*Through music, a performer has the ability to express his deepest feelings and personality.*

*This is one of the great beauties of music – the complete individuality which is permitted.*

*Never be an imitator when playing. Benefit by listening to the tone and musicianship of other fine players, but always express **your** own feelings and thoughts through your music.'*

**-Mark Thomas**

**Teaching Flute Tone  
and Vibrato Technique  
From WW-BP  
September-October  
1979  
Pages 40-41**

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## Being A Good Flute Student – Secrets and Lies

by Amy Ellks

At the age of nine (in my second year of playing the flute) I had a brilliant stroke of genius!

It was a foolproof scheme to get me out of having to do my flute practise and went a little something like this...

**Step 1:** Record yourself playing scales and tunes from your grade book onto a tape or CD.

**Step 2:** Put it into the stereo and turn it up to the appropriate volume.

**Step 3:** Lock the door.

**Step 4:** Jump out the window and go play at the next-door neighbour's house.

Little did I know that this cunning plan, although succeeding in fooling my musically ignorant parents, would not succeed in tricking my teacher into believing that I was doing my practise. Now that I am a flute teacher myself, I am incredibly ashamed and embarrassed to know that my teacher knew all along.

### TEACHERS ALWAYS KNOW!

But not only do teachers know when you haven't practised. They have a lot of knowledge and experience in playing the flute and can help you with problems you encounter along your flutistic journey.

If you are having trouble finding the time or the motivation to **PRACTISE**, tell your teacher this. They will be happy to know that this is concerning you and that it is something you would like to fix. They will no doubt have experienced the same thing at one stage or another and can give you some handy advice.

Making sure that you have **GOALS** to work towards is always a good way of staying motivated. As is playing with other people. Forming a flute group with some friends or joining your school or community band will give you more of an idea of what we study music for.

Although we all love to be cooped up in a stuffy room playing unaccompanied solo repertoire and studies, a more happy reason that we all play the flute is so that we can make music with other people. In this modern world of computer music, less and less people are blessed with the gift of musical understanding, so it is becoming like a **SECRET LANGUAGE** in which only a few dedicated people can communicate.

There are two flutie questions that you might like to consider:

### 1. Why do you play the flute?

**Think about this.**

- ☺ Is it because you love the sound?
- ☺ Or maybe it is something you are very good at.
- ☺ Perhaps it is mentally stimulating and gives you a sense of achievement?
- ☺ If it is something that you need in your life, then it deserves priority above some other things.

### 2. How good can you be?

- ☺ Do you really know how good you can be?
- ☺ It is an exciting idea.
- ☺ And unless you truly give it your best shot and practise to your full potential, you will never know.
- ☺ At the risk of sounding like Ernie Dingo, you'll never never know if you never never...blow?

### Crazy definitions!

#### **Anti-phonat**

Referring to the prohibition of cell 'phones in the concert hall.

#### **APPROXIMATURA**

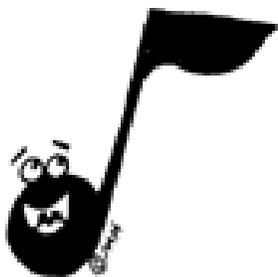
A series of notes played by the performer not intended by the composer.

#### **Molto bolto**

Head straight for the ending.

#### **ZZZfortzando**

Playing **REALLY** loudly in order to wake up the audience.





## In Memorium

### FELIX SKOWRONEK

American flautist Felix Skowronek, a guest artist at the 7th Australian Flute Convention, held in Adelaide at Easter 1988, died in Seattle on April 17, aged 70 years.

He was appointed Professor of Flute at the University of Washington School of Music in 1968. He received a BM degree in Flute Performance from the Curtis Institute of Music in Philadelphia, where he studied with William Kincaid. He was the leading promoter of the wooden Boehm Flute's recent revival.

During his interesting talk at the Convention, Prof. Skowronek demonstrated his experimental wooden headjoints, which included some made from Australian hardwoods. The subtle difference in their various tone colours was fascinating.

After the Convention he went to Kalgoorlie in Western Australia and then Queensland to collect different hardwoods. He shipped over five tonnes of hardwood to Seattle!

Through his research, particularly in Australia, he became an authority on the use of new

hardwood species for flute and woodwind instrument manufacture.

He was a consultant for the Boston flute maker Verne Q. Powell, Inc., in their project to reintroduce the wooden Boehm flute. A Wood Flute Conference, envisioned by Felix Skowronek, was held in Seattle from June 16-18.

### NEVILLE AMADIO, OBE, AM

Neville Amadio, Principal Flute of the Sydney Symphony Orchestra for 51 years, died on May 29, aged 93 years.

He was a nephew of the celebrated Australasian flautist John Amadio. Neville Amadio joined the orchestra at the age of 15 in 1927.

A flautist of world rank, visiting conductors such as George Szell, Thomas Beecham and Eugene Ormandy invited Neville Amadio to join their orchestras overseas.

He was also a solo and chamber music performer, Professor of Flute at the NSW Conservatorium of Music and a founding member of Musica Viva.

## Sydney Flute Festival and Ensemble Competitions

### by Linda Pirie (Kshema Flutes)

As members of the Adelaide based Kshema Flute Quartet, Karen Fletcher, Alana Probert, Annie Oates and I arrived at Sydney Conservatorium ready to compete in the Sydney Flute Festival Ensemble Competition. After an inspiring Opening Concert by Sydney Symphony Orchestra players Emma Sholl and Janet Webb, Linda Vogt AM presented a tribute to the late, great Neville Amadio. Various workshops and classes followed, and our Quartet had the exciting opportunity of performing in the beautifully refurbished Verbruggen Hall. After a performance, the adjudication was presented, whereupon we were announced as the winners of the inaugural Flute Ensemble Competition and awarded a new Sonaré alto flute.

The excitement continued when Alexa Still, the Artistic Advisor of the Flute Festival, as well as the Senior Flute Lecturer at Sydney Conservatorium, approached us to perform on ABCFM live to air after she was interviewed about the Festival activities. We were also able to have a private lesson with Christine Draeger of the Sydney based flute ensemble *Tucana*, which provided us with valuable information regarding stylistic considerations,

clarity of articulation and judicious use of vibrato in a quartet setting.

As well as these personal highlights, the various overseas and interstate presenters provided us with much inspiration and food for thought. This included masterclasses and concerts with Welsh-born flautist Emily Beynon from the Royal Concertgebouw Orchestra in Amsterdam, and flautist Felix Renggli from Basel, Switzerland. They presented a joint Gala Concert, where Emily demonstrated extraordinary dynamic scope, and Felix showcased his dance-like, glistening playing.

*Body Mapping* classes were very informative, prompting the thought that every musician should study anatomy to fully understand the workings of the most important part of their instrument – the body. The Closing Concert on the final day finished off the Festival beautifully, with more spectacular and inspiring flute playing, this time by the incredible Alexa Still, Geoff Collins and James Kortum, before everyone was encouraged to join in for a massed flute item, sending us all off humming, and keen to practice the application of the many new skills we had learnt!



**Felix Skowronek**

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*'The soft complaining  
flute  
in dying note discovers  
the woes of helpless  
lovers.'*

John Dryden  
"Song for St Cecilia's  
Day"

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**Sydney  
Conservatorium**

## Letters to the Editor



**Kshema Flutes with  
Alexa Still**  
(who coincidentally was  
also in Kshema colours!!)

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*Flute music is love  
music from the heart. It  
must not stop, lest the  
pulsing of the heart be  
broken.*

**Judith Redman  
Robbins**  
"Coyote Woman"

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*Kshema Flutes*  
*Professional photo taken immediately  
after the competition*  
L-R – Annie Oates, Karen Fletcher,  
Alana Probert, Linda Pirie.

*Photography by Aron Downie  
photo.aron@mac.com*

### Would you like to have your name printed in the Flute News?! YES!

We would love to hear from you with your thoughts about anything flute related. Write to us about an event you went to or how much you enjoyed playing at a concert. You could even write in and tell us your exam results!

We want to hear from you!

It's really easy! Just send an email to the Editor [robbrown@adam.com.au](mailto:robbrown@adam.com.au)  
Or use snail mail if you wish!  
PO Box 3208, Norwood SA 5067

*Congratulations and Best Wishes to the  
South Australian Flute Society!*

*I do appreciate receiving your magazine to  
hear about flute activities in your state.  
However I feel impelled to write in  
acknowledgement of the new format for  
your magazine. Very informative  
demonstrating the camaraderie which  
exists between teachers, students and all  
lovers of flute playing.*

*Your president Karen Fletcher is very  
fortunate to have such a strong team  
behind her.*

*With good wishes to everyone,  
Linda Vogt, AM*

## Congratulations!

### SCHOLARSHIP RECIPIENT

Amy Elks has been awarded a Full Scholarship to the Summer Music Institute in Washington D.C.

It is a four week Summer Orchestra Course, run in co-ordination with the National Symphony Orchestra. There are 70 young musicians participating from around the world.

The course includes chamber and orchestral music, masterclasses for solo repertoire and two private lessons each week with the principal flute player of the National Symphony Orchestra.

The course goes from June 28 to July 24.

Congratulations, Amy! We look forward to hearing about your amazing experiences when you return!

### NEW BABY!

Congratulations to Samantha Hennessy and Nick Bauer on the birth of their son Felix Bauer on June 16!

We wish you every joy and happiness!

### ELIZABETH KOCH, OAM

Congratulations to Elizabeth Koch for being awarded The Medal of the Order of Australia in the Queen's Birthday Honours!

Her OAM is for general service to music education as a teacher of flute and as a mentor to young musicians.

Well done, Elizabeth! We are so excited for you!

### SYDNEY FLUTE FESTIVAL FLUTE ENSEMBLE COMPETITION

Adelaide's own Kshema Flutes was selected as the winner of this competition!

'Kshema' is a Sanskrit word meaning 'the place your soul calls home'.

Congratulations to the members of Kshema Flutes from everyone in the Flute Society of SA for winning the Flute Ensemble Competition!!

## The Flute Society of South Australia Inc.

PO Box 3208, Norwood SA 5067  
(08) 8211 7723  
Membership Enquires – (08) 8232 2884

We're on the Web! See us at:  
<http://saflutesociety.asn.au/>

## About The Flute Society of South Australia Inc.

The Flute Society of South Australia is a non-profit organization that aims to foster and encourage enjoyment of flute playing in the broadest possible sense.

The Society's role includes promoting local and interstate artists, encouraging young players and forging links out into the community.

Regular activities include workshops, concerts, fun days, masterclasses and recitals.

The Flute Society of South Australia Inc. was founded in July 1972 at the instigation of the late Prof. David Cubbin.

Its members represent a wide cross-section of the community – teachers, students, amateur flautists, professional musicians and people from all walks of life, all sharing the same interest – playing, talking about and listening to the flute.

### Membership Fees

Adult	\$40
Student, Pensioner, Country, Unemployed, Associate	\$25
Life Membership	\$600

Download a membership form from our website and send it in!

Members receive discounts to all Flute Society events and discounted music, etc. from various Adelaide music stores (see website for full list)

### Newsletter Contributions

**October 2006 issue deadline – Thursday, September 28**

Please post to:

**The Editor**

**South Australian Flute News**

**PO Box 3208, Norwood, SA 5067**

(08) 8431-0452, or email to [robbrown@adam.com.au](mailto:robbrown@adam.com.au)

Attach as a Word or JPEG file or send as body text.

Advertising rates for South Australian Flute News

Whole page, \$100; half page, \$50; quarter page, \$25.

Buy and Sell - Members free; Non-members, \$15

### E-mail Database and Newsletter via email

The Flute Society is building up a database of member's e-mail addresses so that flute related news and information can be sent to members from time to time.

Sometimes information and news becomes out-of-date before it can be published in *South Australian Flute News*.

**If you have an e-mail address or would like to receive *South Australian Flute News* electronically please e-mail the details to Robert Brown at [robbrown@adam.com.au](mailto:robbrown@adam.com.au).**

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