

**The Flute Society of South Australia Inc.**

PO Box 3208, Norwood SA 5067  
(08) 8362-2816  
Membership Enquires – Ph. (08) 8431 0452

We're on the Web! See us at:  
[www.saflutesociety.asn.au](http://www.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 the enjoyment of flute playing at all levels.

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.

**Newsletter Contributions**

**May 2009 issue deadline – Friday, May 1**

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; maximum length is 500 words. Please send separate Word and JPEG files.

Advertising rates for South Australian Flute News  
Half page, \$150; third page, \$100; quarter page, \$75.  
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Sometimes information and news becomes out-of-date before it can be published in *South Australian Flute News*.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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**The Flute Society of South Australia Inc.** [www.saflutesociety.asn.au](http://www.saflutesociety.asn.au)

*From the President*

Dear Members,

Another year upon us and another President's Message to write! I wonder what I can possibly come up with as I sit here sweltering in this current heatwave – another 40 degrees-plus day! The trials and tribulations of attempting to play, flute slip-sliding around the mouth, fingers hot and clammy, but practise we must and so we soldier on regardless!

What is it that inspires us flautists to persevere, to keep at it when it all seems too hard sometimes? And what role does the teacher play for an up and coming player? How important are those early experiences in shaping their future musical direction?

When contemplating these questions I turned to some of my favourite sources of flute inspiration including *Marcel Moyse, An Extraordinary Man* (\*Wye, T.1993) and *The Gilbert Legacy* (\*Floyd, A. 1990). These two eminent flautists and teachers, Frenchman Marcel Moyse and Englishman Geoffrey Gilbert, have been an inspiration to countless numbers of flautists over many decades. So we might ask what was so special about them. Why were they such good teachers? What was their secret in producing so many successful students? And why are they still regarded so highly in the flute world?

I cannot possibly answer all these questions here but I have some favourite quotes which might shed some light on their ideas and approaches to teaching:

[\*Editor's note: these books are published by Winzer Press, [www.winzerpress.com](http://www.winzerpress.com)]

**Moyse:** *His whole being danced with light; his eyes sparkled, his hands moved with the music - he walked around and became it, the music.* (P. Robison)

**Moyse:** *There are many virtuosos on the flute who play with musicality and great virtuosity, but as far as teaching is concerned, Moyse had such great perception and understanding...he was the greatest.* (R. Guiot)

**Gilbert:** *When practicing, try to do it right for just one bar - that's progress. Then the next time try to keep it right for two bars.* (G. Gilbert)

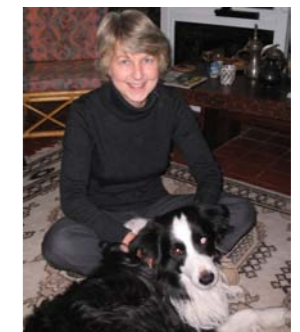
**Gilbert:** *A most important factor in playing the flute is one's attitude towards practicing. One must take great pleasure in playing and enjoy it.* (G. Gilbert)

**Moyse:** *Don't simply blow in the flute; give it your warm breath.* (M. Moyse)

**Gilbert:** *You must be open to change.* (G. Gilbert)

What more can I add? Happy fluting!

*Margaret Coventry*

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## SPRING INTO SUMMER 2008

### PHOTO GALLERY



Rae Stratfold  
cutting her 70th Birthday Cake



Spring Into Summer 2008  
Performers

## COMING EVENTS

### CAROLYN WHITE MEMORIAL SCHOLARSHIP

**Date:** Saturday, June 20, 12 noon  
**Venue:** Colonel Light Gardens Uniting Church  
 560 Goodwood Road, Daw Park (corner Aver Avenue)  
**Adjudicator:** Guila Tiver  
**Closing Date:** Thursday, June 11

See brochure and entry form inside *South Australian Flute News*.

### SOUTH AUSTRALIAN FLUTE ENSEMBLE

The South Australian Flute Ensemble is looking for new members.  
**When:** Mondays at 7-45 pm  
**Where:** Mitcham Community Centre, corner Belair Road and Grange Road, Lower Mitcham.

**2009 Dates:** March 2, 16 and 30, April 20, May 4 and 18, June 1, 15 and 29, July 13 and 27, August 10 and 24, September 7 and 21, October 12 and 26, November 9 and 23, December 7.

Playing standard: Grade 4 minimum ( low C up to top G ).  
**Contact:** Caroline Weatherstone on 0401-176-230.



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Anastasia Nga Fong Chan  
 Tel: (08) 8234 7616  
 email: aabrmsa@hotmail.com  
 www.abrsm.org

### The Associated Board of the Royal Schools of Music

is the world leader in the provision of graded music exams with over 650,000 candidates annually in 95 countries. ABRSM is a non-profit organization, all proceeds go back into teacher support, developmental projects and research.

### 2009 DATES:

From 2008-2013 there are new set pieces for classical Flute and Clarinet. Jazz Flute exams are now available.

Exam syllabuses are available at no cost or obligation - discover interesting and refreshing repertoire!

### PRACTICAL entries (including Diplomas)

First session: due 13 March for (May/June) exams.  
 Second session: due 24 July (for Oct/Dec) exams.

### THEORY entries

Second session: due 15 April for 13 June exam.  
 Third session: due 7 September for 4 November exam.

### JAZZ entries

One session only: due 24 July (for Oct/Nov) exams.

For syllabuses, entry forms and information please contact Anastasia Nga Fong Chan at 8234 7616 or 1300 132 811.



## ISSUES

## DAVID CUBBIN MEMORIAL FUND

Grants are available to assist young Australian flautists attend a Flute Festival or Flute Event during 2009. Please send a letter requesting financial assistance to **David Cubbin Memorial Fund, C/- Robert Brown, PO Box 3228, Norwood, SA 5067, by Tuesday, June 2.**

Please include your contact information - postal address, telephone number, e-mail address.

Applicants are required to provide a supporting letter from their teacher.

## IN MEMORIAM

Flute Society member  
Jenny Burns died on October 24.  
We send our condolences to her family.

## NEW REFERENCE WEBSITE

Dear Friends,

For more than 25 years, a group of us have been compiling a flute encyclopedia. It was originally to be published in paper format, but electronic events have overtaken us and we have all become busier too.

A few months ago, in conjunction with Just Flutes, the British specialist flute shop, we decided to make available for public use what has been done so far.

It is a long way from complete and we haven't finished checking all the present entries thoroughly yet, though this is ongoing. However, we feel that there is so much useful information here, however incomplete; that we would rather it was used while we continue to work at it.

We started this project, not for any financial gain, but because we all enjoy collecting flute facts. You may be disappointed to find that your current Flute Idol, favourite head-joint maker, flourishing Squeaky Gate composer, Beat Boxer or multi-phonic performer has not so far been entered.

This is because we had decided in the 1980s not to include anyone born after 1950, particularly as the information would be constantly changing. This omission will be put right in time. You are invited to take a look and suggest inclusions or exclusions; these will be examined and the Flute Ark updated on a regular basis. The link is <http://www.fluteark.com/>

We hope you all enjoy it!

With greetings and best wishes for a happy 2009.

From the **Flute Ark Team, Trevor Wye, Sarah Bull and Martin Hoffman**



## The Flute Society Program on 5MBS – presented by Robert Brown

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

**Monday, April 13**, Jean-Pierre Rampal, a selection from his early historical recordings.

**Monday, June 8**, Sir James Galway plays music by Claude Bolling and Mike Mower.

**Monday, August 10**, Music for Unaccompanied Flute, including Michael Nyman's *Yamamoto Perpetuo for Solo Flute* played by Andy Findon.

The theme music used for the Flute Society Program is Rimsky-Korsakov's Flight of the Bumblebee, played by Sir James Galway, flute, with Hiro Fujikake, synthesizer.

## COMING EVENTS - EISTEDDFODS

## ADELAIDE EISTEDDFOD FLUTE DIVISION

**Date:** August 7 and 8  
**Venue:** Rosefield Uniting Church, 2 Carlton Street, Highgate  
**Adjudicator:** Karen Lonsdale

The 2009 Syllabus will be available free of charge from early February. Either send a self-addressed envelope 220 x 110 mm with \$1 stamp to Adelaide Eisteddfod Society, 239 Magill Road, Maylands, SA 5069, collect a copy from one of the major music stores.

For further information and downloadable entry form visit

[http://www.adam.com.au/sgarie/eisteddfod\\_g.htm](http://www.adam.com.au/sgarie/eisteddfod_g.htm).

**Entries will close on April 2.**

Please check out the new 18 Years and Over Flute Solo section (F620). The Ray Rosser Memorial Award is also new. It will be presented to the most promising flautist from the 10 Years and Under and 12 Years and Under Sections.



Karen Lonsdale

## BALAKLAVA EISTEDDFOD

The 13th Balaklava Eisteddfod will be held on:

**Friday, July 31** (Ensembles and Bands),  
**Saturday, August 1** (Instrumental and Piano)  
**Sunday, August 2** (Finale Concert).

To receive further information, visit <http://www.balaklavaeisteddfod.org.au/>, e-mail [info@balaklavaeisteddfod.org.au](mailto:info@balaklavaeisteddfod.org.au) (give contact details and put 'Mailing List' in subject line), write to PO Box 253, Balaklava, SA 5461 or Ph/fax (08) 8863-1242.

Entry Forms available in April.

Entries close on **May 8**

## Mt GAMBIER EISTEDDFOD

**Dates:** August 17-22  
**Closing Date:** June 12  
**Enquiries:** Daniel Lynn, Ph 0405-226-321, or write to PO Box 1711, Mt Gambier, SA 5290.

## STRATHALBYN EISTEDDFOD

Currently the Strathalbyn Eisteddfod doesn't have a management committee and it will be some time before any competitions are held.

*"The oars were silver, which to the tune of flutes kept stroke, and made the water which they beat to follow faster, as amorous of their strokes".*


**Shakespeare: Anthony and Cleopatra.**


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Anna Cooper,  
Cara Seppelt,  
Dani-Marie Breen,  
Mary Bryker,  
Cristy Wilkins,  
Martin Aujard,  
Paula Winter  
and  
Hannah Reid.

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



## NEW ARRIVAL

Congratulations to  
Julia Grenfell  
and  
Chris Barnes  
on the arrival of baby Grace  
on January 9!

SA FLUTE NEWS  
Flute concerts and events

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

- Recitals Australia Wednesday Lunch Hour Concerts 2009**  
Time: 12-10 pm-2-00 pm  
Venue: Pilgrim Church, 12 Flinders Street, Adelaide  
Admission: Adults: \$5, Concession: \$3. Tickets at the door.  
Enquiries: Recitals Australia, Ph. 8266-4936  
See <http://www.recitalsaustralia.org.au/> for more information.
- Elder Hall Lunch Hour Concert Series,**  
Time: 1-10 pm.  
Admission: \$7.  
See [www.adelaide.edu.au/events/concert/lunch/](http://www.adelaide.edu.au/events/concert/lunch/) for more information
- Date: Friday, May 8  
Artists: **Elder Conservatorium Wind Orchestra**  
conducted by **Robert Hower**.  
Programme: "American Moods" – music by Chance, Gould, Bennett and Copland.
- Date: Friday, May 15  
Artists: **\*Leone Buyse**, flute, **\*Michael Webster**, clarinet,  
**Leigh Harrold**, piano.  
*\*Distinguished visiting artists from Rice University's Shepherd School of Music, USA.*  
Music by Bartok, Poulenc, Villa-Lobos, A. Gottshalk and L.M. Gottschalk.
- Date: Friday, May 29  
Artists: **Elder Conservatorium Symphony Orchestra**  
Programme: Saint-Saëns – *Carnival of the Animals*,  
Britten – *Young Person's Guide to the Orchestra*.
- \*Leone Buyse Flute Masterclass & \*Michael Webster Clarinet Masterclass**  
Date: Friday, May 15. 3-00 pm-4-30 pm  
Venue: Elder Conservatorium  
Please contact **Elizabeth Koch** for more information, Ph. 8303-5343 or e-mail  
[elizabeth.koch@adelaide.edu.au](mailto:elizabeth.koch@adelaide.edu.au)  
*\*Distinguished visiting artists from Rice University's Shepherd School of Music, USA.*
- Accompanists' Guild Masterclass with Leigh Harrold**  
Date: Sunday, June 7. 2-30pm  
Venue: Marryatville High School Special Interest Music Centre,  
170 Kensington Road, Marryatville.  
Admission: Adults: \$15, Concession: \$10, Students: \$5, Family of four: \$20.  
Enquiries: Ph. 8431-6030  
Student accompanists with four professional performers, including **Samantha Hennessy, flute**.  
See [www.accompanist.org.au](http://www.accompanist.org.au) for more information.
- Adelaide Eisteddfod Special Award Winners' Concert**  
Date: Monday, September 21, 7-30 pm.  
Venue: Rosefield Uniting Church, 2 Carlton Street, Highgate.  
Admission: Adult, \$8; Members/Seniors/Students, \$6; Children under 16 free
- Date: Sunday, May 24, 2-00pm  
Artists: **Mitcham Orchestra**, Conductor: **Mike Kenny**.  
Venue: Colonel Light Gardens Uniting Church, 560 Goodwood Road, Daw  
Park (corner Aver Avenue),  
Admission: \$7.

## Articles

## Prescription for tightness and pain in the jaw

by David Dahl

I can only suggest what worked for me. Two of the main causes of my tightness (of not only face, but also hands and shoulders) was **improper breathing and 'incorrect' embouchure**. I put incorrect in quotes because I realise that there are different ideas on what is correct. In my case, incorrect meant a tight smiley embouchure. The hole between my lips was too large, and my upper lip was too far out.

To help correct my breathing, I have been working with a breathing bag. I have worked to relax my face and lips as much as possible. To be more aware of the difference, I would first tighten up on purpose, and then try to loosen what was tight. If I can feel loose blowing and sucking the breathing bag, I place the flute up to my lips and try not to lose the feeling.

A great part of why I was tight, was the way in which **I used too much of my lips to control the air**. By relaxing the sides of my lips and using only the centre of my lips to control the air, much more of my face, and everything else, is relaxed. A favourite technique of Keith Underwood is to gently pull down the corners of the student's mouth while the student plays. I can even do it to myself when I play long tones on left hand notes.

Until I was already relaxed, there was no way that I could get air in my cheeks. In my case, the suggestion to let my cheeks puff out a little was only frustrating. Now when I am relaxed, it is hard to believe that it was once so difficult.

by Alexa Still

At the risk of stating the obvious, I would suggest first checking that the player doesn't have **tremendous pressure at the chin/lip plate** (due to problems holding the flute, etc.), and that they don't have the jaw in an extreme forward or back position while playing. Beyond this, something drastic needs to happen to reduce the tension that apparently is there.

Abandoning the player's usual tone is probably the best next step, just because this tension is such a hard habit to break. Experimenting in front of a mirror, making 'ridiculous' sounds a la beginners, etc., discovering that \*a\* sound can be produced using a totally loose feeling mouth, without the usual tension, and then working differently (relaxed!) for control (ie, localised middle of the embouchure muscles and abdominal support) maybe more productive in the end than doing battle with the person's current way of playing. I can understand the breathing bags really helping because it is such a relaxed action combined with the usual blowing.

Sometimes when I have students with bad tension problems in posture, I get them to play sitting and leaning, or even lying down (difficult, needing the flute to be suspended for best results) just to get a concept of producing a sound with less tension. It seems that the concept part is the hardest thing. The rest is steady work, but getting the idea in the first place can be so hard!

Are there any hypnosis teachers out there?



David Dahl



Alexa Still

## WEBSITE

The Flute Society's website  
has been redesigned by  
**Annie Oates**.  
Visit  
[www.saflutesociety.asn.au](http://www.saflutesociety.asn.au)  
to have a look!

The above articles are reprinted with the kind permission of David Dahl and Alexa Still

## Articles



Peter Bartels

## SING WITH YOUR FLUTE

by Peter Bartels (pbartels@inet.net.au)

Parallels are often drawn between playing the flute and singing. Marcel Moyse's Tone Development Through Interpretation (McGinnis and Marx) draws heavily on operatic material as does John Wion's Sing. As part of post-graduate studies at the University of Melbourne I presented a paper on this topic.

My project was to compare flute sound production with vocal production. It became evident early on that I needed a specific way to compare these two disciplines. A singing teacher colleague, Jenny Caire, drew my attention to the work of American voice researcher Jo Estill.

For more than 30 years Jo Estill has researched the anatomy and function of the vocal tract and arrived at a set of Compulsory Figures as the basis for the Estill Voice Model. These figures teach independent control of the structures of the vocal tract. With this model I realised I had a manner of comparing flute and voice sound production.

I attended a week long course focussing on Levels 1 and 2 of the Estill Vocal Model. Level One teaches the Compulsory Figures and Level Two combines those 13 figures to create six basic Voice Qualities, which can be adapted to produce any desired sound.

The Compulsory Figures are:

Tone Onsets:  
 Glottal  
 Aspirate  
 Smooth  
 False Vocal Folds: constriction/retraction  
 Vocal Fold Body/Cover  
 Thyroid Cartilage Tilt  
 Velum Control (soft palate)  
 Tongue Control  
 Aryepiglottic Sphincter ('Twanger')  
 Cricoid Cartilage Tilt  
 Laryngeal Height  
 Jaw Movement  
 Lip Control  
 Head and Neck Anchoring  
 Torso Anchoring

These basic figures are then combined, not unlike ingredients in a recipe, to create six basic voice qualities:

Speech Quality  
 Falsetto Quality  
 Sob/Cry Quality  
 Twang Quality  
 Opera Quality  
 Belting Quality



Jo Estill

Once independent control of the structures has been mastered, sound quality can be adjusted and refined by the application of different levels of effort at in these structures.

Once I had completed the course I underwent a naso-endoscopy to ascertain if I could execute the figures and to observe how they related to flute playing.

The endoscope generated many questions and regarding flute production there is certainly scope for further extensive research. However, I am convinced that many of these Compulsory Figures are useful in playing and teaching the flute.

The following are just two brief examples of how the Figures can be used in flute playing:

Velum control relates to the voluntary raising and lowering of the soft palate, thereby controlling the airflow through the nasal passages. A young student can easily lose a lot of air by playing with the soft palate lowered. Lifting the velum will result in improved air control and a more focussed sound.

Flautists often talk about playing with an open throat yet seem to have trouble explaining what that actually means. In Estill terms an open throat is easily explained as retraction of the false vocal folds, possibly also with the addition of a low larynx, high velum and head and neck anchoring.

In the second stage of the Estill course the Figures are combined to create recipes for basic Voice Qualities. I believe it is also possible to create recipes for flute sounds. One such recipe is for a sound that I labelled *spin quality*.

The *recipe* for *spin quality* is;  
 Corners of the mouth clamped  
 Low larynx  
 Strong false vocal fold retraction  
 Laryngeal tilt  
 Head and neck anchoring

For flautists wishing to explore these ideas more thoroughly I would recommend participating in an Estill Course. Information on the workshops can be obtained from [trainmyvoice.com](http://trainmyvoice.com). Helen Tiller, based in Adelaide, is the most experienced Estill practitioner in Australia. Jenny Caire is a certified course instructor based in Melbourne. Courses are currently planned for early July in both Adelaide and Melbourne.

Contact either Helen Tiller ([htiller@iweb.net.au](mailto:htiller@iweb.net.au)) or Jenny Caire ([jcaire@optusnet.com.au](mailto:jcaire@optusnet.com.au)).

## OTHER EVENTS

## MUSIC TEACHERS' ASSOCIATION SCHOLARSHIPS AND PERFORMANCE DAYS

The Music Teachers' Association of SA offers scholarships and performance days to the students of its members.

Further information from MTASA Secretary, Mrs Anne Hutchesson, PO Box 1268, Golden Grove Village, SA 5125, Ph. 8251-8168, e-mail [mtasa@telstra.com](mailto:mtasa@telstra.com) or the website at [www.mtasa.asn.au](http://www.mtasa.asn.au).

## SOUTH AUSTRALIAN MUSIC CAMP 2009

Dates: July 6-10

Venue: St Peter's College

This offers instrumentalists aged from 9 to 23 years an opportunity to play in one of five ensembles which cater for a wide range of ages, standards and levels of experience.

The daily routine includes a mixture of tutorials and rehearsals. State Music Camp culminates with a concert on Friday, July 10 at 7-30 pm in the Memorial Hall at St Peter's College that showcases the achievements of the five ensembles.

Enquiries: Josie Hawkes (Administrator)  
 420 Carrington Street, Adelaide, SA 5000, Ph/fax 8232-0102,  
 Mobile 043-880-6285, e-mail [samcainc@inet.net.au](mailto:samcainc@inet.net.au), or the website at [www.samusiccamp.net.au](http://www.samusiccamp.net.au).

Entries will close in mid May.

## A.M.E.B. FLUTE PRIZES FOR 2008

Congratulations to the following flautists who received prizes in the 2008 A.M.E.B. Examinations:

Sophie Mintz, who received a Prize for Fifth Grade. Her teacher is Samantha Hennessy.  
 Nicole Pearce, who received a Prize for Seventh Grade. Her teacher is Elizabeth Koch, OAM.

Yijie Yin, who received a Prize for Seventh Grade. Her teacher is Elizabeth Koch, OAM.

## YEAR 12 MERITS FOR 2008

Congratulations to Helen Seppelt for receiving Year 12 Merits for Ensemble Performance and Solo Performance.



The Flute Player  
 by  
 D.E. McDermott  
 Courtyard Gallery  
 (CA, USA)

## ACCOMPANIST

Daniel Sakoulas, from Sydney, is studying Honours flute at the Elder Conservatorium in 2009.

He is available for accompanying for AMEB exams. He has achieved L.Mus. on Flute and A.Mus. on piano and knows much of the flute repertoire.

Contact Daniel via Elizabeth Koch, Ph. 8303-5343 or e-mail [elizabeth.koch@adelaide.edu.au](mailto:elizabeth.koch@adelaide.edu.au).

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## THE AUSTRALIAN FLUTE FESTIVAL

## BY Elizabeth Koch OAM

When: **Friday, October 2, Professional Learning Day**

When: **Saturday, October 3 to Monday, October 5, Australian Flute Festival**

Venue: **Elder Conservatorium of Music, University of Adelaide**

## AUSTRALIAN FLUTE FESTIVAL COMMITTEE

Artistic Director: **Elizabeth Koch**, OAM, elizabeth.koch@adelaide.edu.au

Director: **David Leviston**, david@leviston.net

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PO Box 190, Northbridge, NSW 1560.

Website:

<http://www.australianflutefestival.com>

It's time to start thinking about the Australian Flute Festival again! Although many of you know already, I am pleased to report that the Festival is to be held in Adelaide in October 2009 at the Elder Conservatorium of Music, University of Adelaide.

The Festival begins with a **Professional Learning Day** on **Friday, October 2** with presenters Margaret Crawford (VIC) (the new Patron of the Australian Flute Festival), Peter Bartels (VIC), Lisa Gill (SA), Linda Rossen (WA), Elizabeth Koch (SA) and David and Lyndie Leviston (NSW). See the Professional Learning Day activities on the website for details on a great variety of sessions. Professional Learning Day certificates will be available for those using these sessions for their professional development.

**October 3-5** is the main Festival and activities will be held in Elder Hall, Bonython Hall, Hartley Concert Room and the Madley Performance Space. I am delighted that the Vice-Chancellor of the University of Adelaide, Professor James McWha, is supporting this weekend! We will set the Australian Flute Festival Flute Orchestra up in Bonython Hall, a truly beautiful large hall and I hope that everyone will look forward to Carolyn Bounds directing this again this year.

International guests include **Jean Ferrandis** (Paris), **Tara-Helen O'Connor** (New York), **Uwe Grodd** (New Zealand) and **Bridget Douglas** (New Zealand). We are privileged to have wonderful flautists such as **Geoffrey Collins**, **Lisa Gill** and **Julia Grenfell** from the Adelaide Symphony Orchestra, **Lisa-Maree Amos** (Victorian Opera), **Sally Walker** (Newcastle Conservatorium) and many other well-known Australian players.

In January 2008 I was fortunate to meet **Jean Ferrandis** in Paris where he invited me to attend his flute class at the Ecole Normale (see photo). Later in the year when I returned to hear the Jean Pierre Rampal Flute Competition in Paris we met again (see photo) and he showed such enthusiasm and passion for the flute, his teaching and also his impending visit to Australia, that I knew we had someone very special to introduce to our Australian flautists. **Tara-Helen O'Connor** sounds full of exuberance in her e-mails, and of course we know **Uwe Grodd** from his visit to Adelaide in 2006 when he was exceptionally well received.

Included in the Festival will be recitals, masterclasses, competitions, lectures, workshops, with many opportunities for playing your flute. There are five competitions and this year we are holding the semi-finals on Friday, October 2 – all 'live' rather than application by CD or DVD. We welcome an audience for these rounds. All repertoire is already on the web and the Ensemble set piece, written by Adelaide's very talented flautist, composer and Flute Society committee member **Michal Rosiak** is ready to download from the website!

I am particularly excited about the two sessions with the **Adelaide Symphony Orchestra Flute Section**. These are aimed at aspiring orchestral flautists who will apply to play in a mock audition and also to play excerpts within the Adelaide Symphony Orchestra Flute Section at the Festival. See the application form on the website.

For the younger flautist **Peter Bartels** will be back with another mind-blowing session on the Saturday. The timetable is also on the web so have a look and see what you are in for! Those who attended last time will know that there will not be a dull moment and that the **juniors** get to play in the Opening Concert!

So until the next update I encourage you to check out the website: [australianflutefestival.com.au](http://australianflutefestival.com.au), as Supersaver registrations will be open this month. All application forms are there as well!

Don't hesitate to contact me regarding any aspect of the Festival:  
Ph. 8303-5343 or  
[elizabeth.koch@adelaide.edu.au](mailto:elizabeth.koch@adelaide.edu.au)

With best wishes,  
**Elizabeth Koch**, OAM, Artistic Director



Uwe Grodd



Bridget Douglas



Tara-Helen O'Connor



Margaret Crawford



Jean Ferrandis and Elizabeth Koch and his Flute Class in Paris



Jean Ferrandis and Elizabeth Koch in Paris, September 2008

## RECENT EVENTS

## DAVID CUBBIN MEMORIAL PRIZE 2008

Held: Wednesday, October 29, 2008  
Venue: Unley Uniting Church  
Adjudicator: **Josie Hawkes**  
First Prize: **Natalie Nowak**  
Second Prize: **Helen Seppelt**  
Hon. Mention: **Lydia Sharrad**  
Own choice work or works

**Natalie Nowak** graduated from the Elder Conservatorium with first class honours in 2007, studying under Elizabeth Koch OAM. She has performed in masterclasses in Australia and internationally. In 2007 Natalie travelled to the United States to undertake lessons with composers Lowell Liebermann and Robert Beaser and performers Paula Robison, Katherine Kemler and Susan Rotholz. Natalie studied for her Masters Degree in Performance under the guidance of Geoffrey Collins.

**Helen Seppelt** began studying the flute with Alison Rosser at the age of 7. She is now a student of Elizabeth Koch OAM. Helen plays flute and piccolo in the Adelaide Youth Orchestra. She won the Carolyn White Memorial Scholarship in 2007 and has been a successful competitor in the Adelaide Eisteddfod over a number of years. Helen was a finalist in the Young Artist Competition at the 2007 Sydney Flute Festival.

**Lydia Sharrad** began playing the flute at the age of 7 in Wollongong. She moved to Adelaide at the age of 12 and continued her study with Elizabeth Koch OAM. Lydia has been studying for a Bachelor of Music degree at the Elder Conservatorium. Her love is chamber and symphonic playing and she participated in the 2007 and 2008 National Music Camps as Principal Flute. In 2008 Lydia was Principal Flute in season 1 of the Australian Youth Orchestra and played Second Flute in season 2, the Beethoven Festival.

## MINI FLUTE FESTIVAL by Kerryn Schofield

Held: Sunday, November 23, 2008  
Venue: St John's Anglican Church  
Guest Artist: **Wissam Boustany**, Lebanese flautist visiting from England  
Masterclass, 2 pm-5 pm; Recital, 6 pm  
Supported by Brannen-Cooper Fund and PPCA Trust

On Sunday November 23 at St John's Anglican Church, I attended a Mini Flute Festival featuring internationally renowned flute player Wissam Boustany who was visiting from London. The afternoon began with masterclasses, followed in the evening by a solo recital.

Performers in the masterclass included Helen Seppelt (*Sonatine*, Dutilleux), Anna Cooper (*Sonatine*, Eldin Burton), Cristy Wilkins (*Sunstreams*, Ian Clarke), Masako Kondo (*Sonata*, Hayashi) and Natalie Nowak (*Soliloquy for Solo Flute*, Liebermann). I was lucky enough to be part of Wissam's masterclasses while in the UK on a number of occasions, and I expected a highly entertaining and stimulating experience for performers and auditors alike. A holistic and imaginative teacher, Wissam found something for each player (and the audience) to consider, including strategies for developing confident performance and the importance of playing from memory, and improvisation along with technical hints and instruction. While his passionate delivery is impossible to recapture in this review, he both touched and amused all who were at the masterclass session. His boundless sharing of his vast knowledge and philosophy made the session inspirational.

The evening concert was titled ...Inside...Time... From a mysterious place came the haunting melody of Debussy's *Syrinx*. Each piece was engagingly introduced by Wissam in this feast of solo flute pieces. *Fantasie No 12 in G minor* by Telemann was truly 'fantastic' with beautifully shaped phrases. Wissam brought each character to life in Heinz Holliger's *Lied*, which was followed by the singing sounds of mysterious ice in *Icicle* by Robert Aitkin. The performance of the influential work by Edgar Varese – *Density 21.5* was roof raising, its percussive sounds providing a wonderful contrast to what was for me the stand out piece in the concert, Will Offermans – *Honami* with its evocative, haunting use of harmonics.

Brett Dean's *Demons* was written for Sharon Bezaly about four years ago, and was played to highlight the tragic closing down of the Australian National Academy of Music, where Wissam has been a visiting artist. The piece is high energy, with manic dance like sections contrasting with lyrical sections and vocal sounds, and summoned up demons in the church, finishing with Wissam walking away as directed by the composer and disappearing behind the altar. The concert closed with the divine J S Bach's *Partita in A minor*. All pieces were played from memory and with authentic and powerful expressiveness.

We are so fortunate to have amazing, world class flute players visit us through the Flute Society of South Australia, don't let yourself miss out on any of them, and if we are lucky enough to persuade Wissam to return someday, put it on your calendar as a must!



David Cubbin Prize  
Winners:  
**Lydia Sharrad,**  
**Natalie Nowak,**  
**Josie Hawkes,**  
**Helen Seppelt**



Wissam Boustany in  
action!



Wissam Boustany  
with Helen Seppelt



Wissam Boustany  
with Masako Kondo