



South Australian Flute News

Print Post Pub. No. PP531629/00017

July, 2011

ABN: 96 991 331 922

Founder

Professor David Cubbin

Patron

Alison Rosser

Vice Patrons

Associate Professor

Elizabeth Koch OAM

Robert Brown

Contents

President's Report	1
Coming Events	2-3
Concerts	4
Australian Flute Festival	5-6
Scholarship	7
Recent Events	7-8
Articles	8-10
CD Review	11
Flute Society Info	12

The Flute Society of South Australia Inc.

www.saflutesociety.asn.au

From the President

Dear Flute Society Members,

I am writing to you with the wonderful performances from the [Carolyn White Memorial Scholarship](#) fresh in my mind from June 18. There were 17 young players, all beautifully prepared by their teachers, who played a fantastic variety of repertoire. The winner on the day was [Anna Hartley](#), who played the Borne *Carmen Fantasy* with great flair and musical projection, with the second place being awarded to [Kaya Nicholls](#). [Anna Lester](#) adjudicated and we were thrilled that she gave four Honourable mentions to [Christina Handley](#), [Leanda Michael](#), [Sarah Allani](#) and [Emily Squires](#).

This event was smoothly organised by [Karen Fletcher](#) and [Annie Oates](#), so a big thankyou to them, and to all the teachers, accompanists and parents and friends who supported the competition. I know that Carolyn White's parents, who were in the audience, would have been proud of Carolyn and the wonderful competition in her memory.

One thing that I would recommend for anyone entering a competition is to encourage you all [to sit in the hall and listen to as many other competitors as possible](#). It is a wonderful learning tool to hear others play, to gain ideas on how to tune, present oneself, hear a fabulous array of different pieces that can inspire, and so on. If a competitor only comes just to play at their appointed time, and doesn't hear other entrants, the whole idea of a competition is lost, as there is no way comparisons can be properly made.

With the [Michael Cox](#) visit nearly upon us, I am hoping to see many of you at his [recital on July 6](#). The next major national event is [the Australian Flute Festival](#) in Canberra on the October long weekend.

It will be a fabulous series of lectures, recitals and masterclasses, which will be sure to inspire!

Congratulations to [Anna Cooper](#), who recently was selected as one of ten young flautists internationally between the ages of 18 and 30 to attend [the Netherlands Flute Academy](#) with guest [Emily Beynon](#), Principal Flute of the Concertgebau Orchestra, the Netherlands. I am sure we will read a report from Anna on her return in July, and we wish her well at this exciting time. The three Adelaide flautists who were selected for Michael Cox's course are [Anna Cooper](#), [Rebecca Johnson](#) and [Helen Seppelt](#). The other 11 performers all come from interstate.

Next on the Flute Society of South Australia's list of events is [the City of Adelaide Eisteddfod](#) in August and [the Flute and Fife Fun Day with Carolyn Bounds](#) from Sydney. It is 'bound' to be fun (sorry about the pun) but those who have met Carolyn will know of her great sense of humour so please come along!

Wishing you all the best for the school holidays, for those attending [State Music Camp](#) and those coming to hear [Michael Cox](#).



Best wishes,

Elizabeth Koch OAM

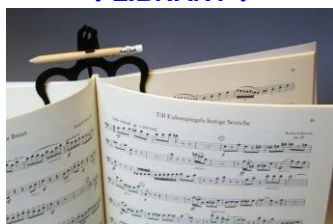
♦WELCOME TO OUR NEW MEMBERS♦



Jessica Archbold, Katherine Ralston, Scott Gunn, Cordelia Ferguson, Charlotte Hillam, Maria Zhdanovich, Christina Handley, Annie Isaksson, Molly O'Callaghan, Kaya Nicholls, Sophie Roberts, Sarah Powell, Rebecca Crilly, Emma Williams and Alice Walker.

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

LIBRARY



The Flute Society Library is housed in Elizabeth Koch's room (LG 14) at the Elder School of Music. There is a large selection of sheet music, flute ensemble music (duets, trios, quartets and quintets), magazines, books and cassettes. Elizabeth may be contacted during office hours on 8303-5343 or e-mail elizabeth.koch@adelaide.edu.au to arrange a time for borrowing.

♣WEBSITES♣

Flute Fingering Charts:

Flute Acoustics and Virtual Flute:
<http://www.phys.unsw.edu.au/music/flute/>

The Woodwind Fingering Guide:
<http://www.wfg.woodwind.org/fing.html>

Flute Fingering Charts:
<http://www.flutetunes.com/fingerings/>
Charts on Jennifer Cluff's website:
<http://www.jennifercluff.com/fingering.htm>

Flute Music at Australian Music Centre:

<http://www.australianmusiccentre.com.au/ish/flute-music>

COMING EVENTS

FLUTE AND FIFE FUN DAY

When: Sunday, August 14, 2 pm to 5 pm
Venue: Unley Uniting Church,
corner Edmund Avenue and Unley Road, Unley

Guest Director: **Carolyn Bounds**

See the brochure inserted in *South Australian Flute News* or download from www.saflutesociety.asn.au.



Carolyn Bounds

ADULT AMATEURS FLUTE AFTERNOON

When: Sunday, September 11, 12-15 pm to 3 pm
Venue: Unley Uniting Church,
SW corner Unley Road and Edmund Avenue, Unley

Fee: \$5
Director: **Kerryn Schofield**

See the brochure inserted in *South Australian Flute News* or the brochure can be downloaded at www.saflutesociety.asn.au

TUTTI FLUTING FLUTE PERFORMANCE AFTERNOON

When: Sunday, September 25, 2 pm to 4 pm
Booking in for performers from 1-40 pm
Where: St Augustine's Anglican Church, 183 Unley Road, Unley
See the information sheet and application inserted in *South Australian Flute News* or download from www.saflutesociety.asn.au

Free admission! Come along for a relaxed afternoon of flute performances. A scrumptious afternoon tea will be provided.

PLEASE NOTE: regarding the two churches on Unley Road, Unley Uniting Church is on the southern side of Edmund Avenue, diagonally opposite the Memorial Gardens. St Augustine's Anglican Church is on the northern side of Edmund Avenue, opposite the Unley Shopping Centre.

ANNUAL GENERAL MEETING FOR 2011

Sunday, November 27, Alfonsos, corner Hutt and Halifax Streets, City, 12-30 pm.
More information in the next issue.

ADELAIDE EISTEDDFOD 2011

When: FLUTE: August 12-13, BRASS/WOODWIND: August 14
Venue: Rosefield Uniting Church, 2 Carlton Street, Highgate
Adjudicators: FLUTE: **Carolyn Bounds**; BRASS/WOODWIND: **Josie Hawkes**
Enquiries: Robert Brown, Ph. 8431-0452, e-mail robbrown@adam.com.au.
Admission: \$7

This year marks the 30th Anniversary of the Adelaide Eisteddfod Flute Division, which was first held in 1981 at Malvern Uniting Church Hall. Since then it has been held at various venues, including Maylands Uniting Church Hall, Beaumont Uniting Church Hall, St Chad's Anglican Church, Fullarton, Trinity Baptist Centre, Colonel Light Gardens, and now at Rosefield Uniting Church. Adjudicators for the Flute Division, and the associated Woodwind, Brass or Percussion Concerto and Wind Recital, have included Lindsay Knight, David Shephard, Christopher Latham, William Hawkey M.B.E., Brian Chatterton O.A.M., Paul Paviour, Verdon Williams A.M., Thomas Lambert M.V.O., Peter Webb O.A.M., Prof. David Cubbin, Eric Banks O.B.E., David Reid, Elizabeth Koch O.A.M., Angela Retchford, Peter Bartels, Julia Grenfell, Carolyn Bounds, Steve Eads, Rosemary Stimson, Lisa Gill, Margaret Crawford, Samantha Hennessy, Josie Hawkes, Alison Rosser and Karen Lonsdale.

COMING EVENTS: ADELAIDE EISTEDDFOD 2011 (Cont'd)

INFORMATION FOR COMPETITORS

Please note that Competitors are required to fill in and bring with them completed APRA/AMCOS Forms 1 and 2 for each section they have entered. Visit the website at <http://www.sacomment.com/aes.htm> to download these forms.

Could each competitor please have his/her name and the names of works and their composers clearly written on a sheet of paper ready to hand in to the booking-in person. This doesn't apply to Sections F611 and F612. Don't forget to bring a copy of the music for the adjudicator.

Backing CDs may be used. Competitors are responsible for providing their own playback equipment and CDs. The playback equipment used should be of good quality and set up before the section starts.

Competitors may announce their number and the titles and composers of the pieces they will play if they wish to do so.



2011 EISTEDDFOD PROGRAMME

FLUTE DIVISION

FRIDAY AUGUST 12

Booking in commences, 1-00 pm
 Section F612, Complete Flute Sonata or Suite, 1-30 pm
 Section F621, Work(s) by an Australian composer, 3-00 pm
 Section F610, Grade 7 & 8 Flute Solo, 3-15 pm
 Afternoon Tea, 3-45 pm
 Section F607, 18 Years and Under Flute Solo, 4-00 pm
 Section F611, Open Flute Solo, 5-00 pm
 Dinner, 6-15 pm
 Section F615, Piccolo Solo, 6-45 pm
 Section F609, Grade 6 Flute Solo, 7-15 pm
 Section F617, Flute Study, Grades 5 to 8 Level, 8-45 pm
 Section F618, Unaccompanied Flute Solo, 9-20 pm
 FINISH circa 9-50 pm

SATURDAY AUGUST 13

Booking in commences, 8-30 am
 Section F613, Flute Duet, Grade 4 and Under, 9-00 am
 Section F614, Flute Duet, Grade 5 and Over, 9-40 am
 Section F600, Grade 2 Flute Solo, 10-10 am
 Morning Tea, 11-10 am
 Section F603, Grade 3 Flute Solo, 11-25 am
 Lunch, 12-45 pm
 Section F605, Grade 4 Flute Solo, 1-05 pm
 Section F606, Flute Solo 16 Years and Under, 2-10 pm
 Section F619, Orchestral Excerpts, Grades 6 to 8, 3-10 pm
 Afternoon Tea, 3-20 pm
 Section F601, Flute Solo 10 Years and Under, 3-35 pm
 Section F602, Flute Solo 12 Years and Under, 4-00 pm
 Section F604, Flute Solo 14 Years and Under, 5-00 pm
 Dinner, 6-00 pm
 Section F608, Grade 5 Flute Solo, 6-20 pm
 FINISH circa 7-20 pm

BRASS AND WOODWIND DIVISIONS

SUNDAY, AUGUST 14

Booking in commences, 1-45 pm ↗

Section B502, 14 Years and Under Brass Solo, 2-00 pm
 Section W426, 13 Years and Under Woodwind Solo, 2-20 pm
 Section W427, 15 Years and Under Woodwind Solo, 3-10 pm
 Section W433, Grade 3 and Under Woodwind Solo, 3-45 pm
 Afternoon Tea, 4-25 pm
 Section W434/W435, Grades 4/5 Woodwind Solo, 4-35 pm
 Section W436, Grade 6 Woodwind Solo, 4-00 pm
 Section W437, Grade 7 and Above Woodwind Solo, 5-50 pm
 Section W441, Work(s) by an Australian composer, 6-35 pm
 FINISH circa 7-15 pm

EISTEDDFOD CONCERTO

Adjudicator: **Kevin Cameron**

Venue: Salvation Army Citadel, 55 George Street, Norwood
 Heats: Tuesday, August 23, 6 pm
 Final: Thursday, August 25, 6-30 pm
 Four flautists have entered.

WIND AND STRING RECITALS

Adjudicators: **Alison Rosser** and **Wendy Heiligenberg**
 When: Saturday, August 20, 1-15 pm
 Venue: Salvation Army Citadel, 55 George Street, Norwood
 Four flautists have entered.

SPECIAL AWARD WINNERS' CONCERT

When: Monday, September 5, 7-30 pm
 Venue: Rosefield Uniting Church, 2 Carlton Street, Highgate
 Admission: Adult, \$10; Members/Seniors/Students, \$8;
 Children under 16 free

MBS YOUNG PERFORMER 2011 – SA FINAL

When: Sunday, September 25, 2-30 pm
 Venue: St John's Anglican Church, Halifax Street, City
 Admission: Adult, \$10; 5MBS Members and Students, \$5



MORE DATES FOR YOUR DIARY

SOUTH AUSTRALIAN FLUTE ENSEMBLE

The South Australian Flute Ensemble is looking for new members. Meetings are held on Tuesdays at 7-45 pm at the Mitcham Community Centre, corner Belair Road and Grange Road, Lower Mitcham. Dates for 2011 are July 12 and 26, August 9 and 23, September 13 and 27, October 11 and 25, November 8 and 22, December 13. Current players range in standard from 4th Grade to Masters and range in age from 18 to 86. If you would like to join please contact Caroline Weatherstone, Ph. 7123-8154 or 0401-176-230.

THE FLUTE SOCIETY PROGRAM ON 5MBS - presented by Robert Brown

The Flute Society Program is broadcast on Monday evenings at 7 pm and repeated on the following Saturday at 9 am. 5MBS is located at 99.9 on the FM Band.

Monday, August 8/Saturday, August 13, **Music for Flute and Percussion, Marc Grauwels, flute, Sarah Mouradoglou, percussion.**

Monday, October 10/Saturday, October 15, **Music for two flutes, featuring Julius Baker and Jean-Pierre Rampal, and flute duo Flute O'Clock.**

Monday, December 12/Saturday, December 17, **Music for the Christmas Season.**

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.

CONCERTS

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

Recitals Australia Wednesday Lunch Hour Concerts 2010

Where: Pilgrim Church, 12 Flinders Street, Adelaide
 When: at 12-10 pm and 1-10 pm
 Admission: Adults: \$5, Concession: \$4. 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

Where: University of Adelaide
 When: 1-10 pm
 Admission: \$7.

Friday, October 21, Elder Conservatorium Wind Orchestra. Robert Hower, conductor.
Music by Morton Gould and Schwantner.

See www.adelaide.edu.au/events/concert/lunch/ for more information.

Saturday, August 20, **Elder Hall Evening Concert**, University of Adelaide, Wind Symphony, 6-30 pm. Music by David Lang, Percy Grainger and Michael Kamen. Soloist: Dusty Cox, saxophone. Admission: Adult: \$25, Concession: \$20, Student: \$15.

Sunday, October 16, **Mitcham Orchestra**, Colonel Light Gardens Uniting Church, 560 Goodwood Road, Daw Park (corner Aver Avenue), 2-00 pm. *Admission: \$10.*

NOTES AND NEWS

ABRSM NEWS

On June 14, ABRSM held a Music Teacher's Support Workshop and the guest speaker, Mrs Irene Hall, from UK, demonstrated the importance of understanding music in the mind for music teachers and learners. Our next Music Teacher's Support Workshop will be held in October/November. Practical exams – last day of entry is July 27; theory of music – last day of entry is September 5. Please contact the ABRSM local representative for SA, Anastasia, on 0423-282-589 or abrsmsa@hotmail.com for more information.

NOTES AND NEWS

ASSOCIATED CHAMBER MUSIC PLAYERS OF SOUTH AUSTRALIA INC.

ACMPSA has provided an opportunity for musicians of various standards to come together for more than 25 years. Meetings are held on three Sundays each year in the Music Department rooms at Pembroke School, Kensington Park. Duos, trios, quartets, and sometimes larger groups, are formed to play in three sessions, two in the morning and one in the afternoon. The lunch break provides an opportunity for everyone to meet and get to know each other. Prior to each playing day, a form is sent out to members inviting participation and offering the choice of either forming their own group or being allocated a group by the convenors; either way music is chosen by common consent. The next playing day is on July 31, starting at 10 am.

To find out more, contact Victor Gomersall, Secretary, PO Box 235, One Tree Hill, SA 5114, Ph. 8280-7609, e-mail vic@gomersall.net.au, or John Lyle, President, 4 Papagni Avenue, Newton, SA 5074, Ph. 8337-5889, e-mail johnlyle@adam.com.au.

AUSTRALIAN FLUTE FESTIVAL

When: October 1-3
 Venue: Canberra School of Music, ANU, Canberra
 Artistic Advisers: Virginia Taylor and Vernon Hill
 Director: David Leviston, david@leviston.net
 Director/Co-ordinator: Lyndie Leviston, lyndie@leviston.net, Ph. (02) 8006-5345, mobile 0424-504-104
 Post: 140 Sailors Bay Road, Northbridge, NSW 2063.
 Website: <http://www.australianflutefestival.com.au>

Contact David or Lyndie Leviston if you have any queries.

A record 35 musicians, from Australia and abroad, will present workshops, masterclasses and recitals at this year's Australian Flute Festival.

REGISTRATION

Visit the website to do this on-line or to print an application form.

PROGRAMME

Visit the website for all of the latest information about what will be happening over the three days, including masterclasses, workshops and recitals.

♣YOUTUBE♣

YouTube

Broadcast Yourself

James Galway, circa 1975, just after he left the Berlin Philharmonic Orchestra – really brilliant flute playing:

James Galway and Nana Mouskouri:

<http://www.youtube.com/watch?v=Egzc256qiIQ>

James Galway, Nana Mouskouri and the Kings Singers:

<http://www.youtube.com/watch?v=QPCGC55rOnU&feature=related>



Denis Bouriakov



Aldo Baerten



Margaret Crawford



Shaun Barlow



Molly Barth

COMING EVENTS: AUSTRALIAN FLUTE FESTIVAL (Cont'd) PROFESSIONAL LEARNING DAY

This will take place on Friday, September 30. Margaret Crawford, Festival Patron and renowned Australian flute teacher, will again run this event.

JUNIOR DAY

Shaun Barlow will be running the Junior Day Programme. Currently Shaun is studying with Greg Patillo and Robert Dick in New York. He is enthusiastic about sharing his beatboxing techniques with junior players. The Junior Day Flyer can be downloaded from the Australian Flute Festival website.

FLUTE ENSEMBLE WORKSHOPS

Instead of Flute Ensemble and Flute Choir competitions, there will be hands on Ensemble Masterclasses and Workshops. Groups will be selected to play in the Masterclasses to be directed by Neil Fisenden and Tucana. Ensembles will be rostered to play around the School of Music venue throughout the weekend, so if you have a group that would like to play, contact us and we will roster you in.

COMPETITIONS

There will be Flute, Piccolo and Young Artist Competitions.

GUEST ARTISTS FROM OVERSEAS AND AUSTRALIA

Guest artists will include Denis Bouriakov, Aldo Baerten, Molly Barth, Lisa-Maree Amos, Shaun Barlow, Kathryn Blocki, Bridget Bolliger, Morwenna Collett, Geoffrey Collins, Margaret Crawford, Sarah Denholm, Christine Draeger, Jocelyn Edey Fazzone, Fisenden Flute Ensemble, Neil Fisenden, Tucana Flute Quartet, Vernon Hill, Philip Johnston, Timothy Kain, Sylvie Leprohon, David Leviston, Luca Manghi, Angus McEwan, Janet McKay, Lamorna Nightingale, Lisa Osmialowski, Rosamund Plummer, Associate Professor Bengt-Olov Palmqvist, Teresa Rabe, Nan Raphael, Jane Rutter, Peter Sheridan, Emma Sholl, Anthony Smith, Rebecca Steel, Alexa Still, Virginia Taylor and Janet Webb. Visit the website for information about the guest artists.

RESULTS FOR DAVID CUBBIN MEMORIAL FUND FOR 2011

Latham Horn, Annerley, Queensland, \$160, to attend Michael Cox Flute Course in Adelaide.

Marlena Raymond, East Brunswick, Victoria, \$110, to attend the Australian Flute Festival.

Sophie Weston, Preston, Victoria, \$110, to attend the Australian Flute Festival.

Stephanie Jackson, Ivanhoe, Victoria, \$110, to attend the Australian Flute Festival.

Rachel Lau, Kilsyth, Victoria, \$110, to attend the Australian Flute Festival.

DAVID CUBBIN MEMORIAL FUND FOR 2012

Grants are available to assist young Australian flautists attend a Flute Festival or Flute Event during 2012. Please send a letter requesting financial assistance to David Cubbin Memorial Fund, C/- Robert Brown, PO Box 3228, Norwood, SA 5067 by Monday, May 7, 2012. Please include your contact information - postal address, telephone number, e-mail address. Applicants are required to provide a supporting letter from their teacher.

RECENT EVENTS

TUTTI FLUTING FLUTE PERFORMANCE AFTERNOON

Held: Sunday, May 15, Rosefield Uniting Church, 2 Carlton Street, Highgate.

From Natalie Zwar

I thought Tutti Fluting was just such a great event. Could you please pass on my thanks and congratulations to Linda Pirie for a fantastic idea! I think it was wonderful how all players, regardless of age or ability, were able to stand up and perform in front of a small audience, and play simply for enjoyment. I think too often we lose the focus of making music, simply because we love it and we often forget to enjoy performing with the distraction of exams, competitions, expectations and assessments. Yesterday provided such a great opportunity for players to perform without these constraints in an event that was organised for them and very well run. It inspired my younger student who played to work harder – I have never seen her so focused in her lesson, as she was today! I think it was just such a wonderful idea and hope that as a society we could run even more opportunities like this. I would be willing to help in any way to help it to happen on a regular basis. 🎵

CAROLYN WHITE MEMORIAL SCHOLARSHIP

Held: Saturday, June 18, Colonel Light Gardens Uniting Church

Adjudicator: **Anna Lester**

First Prize: Anna Hartley
 Second Prize: Kaya Nicholls
 Hon. Mention: Christina Handley
 Hon. Mention: Leanda Michael
 Hon. Mention: Sarah Allani
 Hon. Mention: Emily Squires

Set Piece: *Siesta* from *Summer Music*: Richard Rodney Bennett

There were 17 entries this year, a record number for the Carolyn White Memorial Scholarship.

Scholarships



♣️YOU TUBE♣️



Greg Patillo plays *Flight of the Bumblebee*:

http://www.youtube.com/watch?v=Y8_K0I12A5E

Greg Patillo plays *Peter and the Wolf*:

<http://www.youtube.com/watch?v=c6SHsF1n9Qw&NR=1>

Moon On The Ruined Castle played on panpipes made from carrots:

http://www.youtube.com/watch?v=vH_V5ukFL0NU&feature=related

Which hand should I hold the baton in? Three-year-old Jonathan conducts Beethoven's *5th Symphony*:

<http://www.choralnet.org/view/268945>

♦️JOKES♦️



'Haven't I seen your face before?' a judge demanded, looking down at the defendant.

'You have, Your Honour', the man answered hopefully. 'I gave your daughter flute lessons last winter.' 'Ah, yes', recalled the judge. 'Twenty years!'

A very old conductor was giving his final concert. The first violinist was beckoned by a member of the audience, 'What's the old man conducting tonight?' The violinist replied, 'I don't know what he is conducting but we are playing Beethoven's *Fifth*!'

RECENT EVENTS: CAROLYN WHITE MEMORIAL SCHOLARSHIP (Cont'd)



2011 Scholarship winners with Anna Lester (second left)

JOKEs

Q. What is the definition of perfect pitch?

A. When you get the flute into the rubbish bin without hitting the sides.

Q. What do you get when you drop a piano down a mine shaft?

A. A flat minor.

Q. What do you get when you drop a piano on an army base?

A. A flat major.



HAYDN'S CHOPIN LISZT AT VIVALDI'S

Rossini and cheese
Schumann polish
Bern-n-stein remover
Satie mushrooms
batteries (Purcell)
Beethoven cleaner
Hummel microwave meals
orange Schubert
TchaikOUGHskey drops
marshMahlers
Honey-nut Berlioz
Cui-tips
Chef Boyardee Raveli
sour cream and Ives
Strauss (straws)
chocolate Webers (wafers)
Del Monteverdi corn
Mozart-rella cheese
I Can't Believe it's not Rutter
Bach of serial (opera)
chicken Balakirev
new door Handel
Golden Brahms
Clemen-TEA
Little Debussy snack cakes
Oscar Meyerbeer bologna

Anna Hartley is in Year 12 at Glenunga International High School. She has studied the flute with Cassandra Boath for the last nine years. Anna played in the Adelaide Youth Sinfonia for three years, and last year played Third Flute/Piccolo in the Adelaide Youth Orchestra. This year she performed at the International Baccalaureate awards night at Glenunga International High School. At the Adelaide Eisteddfod, Anna has won 1st Prize in the 10 Years and Under Flute Solo, 1st Prize in the Grade 5 Flute Solo, 1st Prize in the 14 Years and Under Flute Solo, 2nd Prize in the 16 Years and Under Flute Solo, 3rd Prize in the Grade 7 and 8 Flute Solo and 2nd Prize in the Piccolo Solo.

Kaya Nicholls is a student at Brighton High School. Her flute teacher is Cassandra Boath. She has played in the Primary Schools Music Festival Orchestra and Primary Schools Wind Ensemble, and plays in the Brighton High School Big Band and Brighton High School Big Band 2. At the Adelaide Eisteddfod, Kaya has won 1st Prize in the 10 Years and Under Flute Solo, 1st Prize in the Grade 2 Flute Solo, 3rd Prize in the 12 Years and Under Flute Solo, 1st Prize in the Grade 4 Flute Solo and 1st Prize in the Grade 5 Flute Solo.

ARTICLES: EISTEDDFOD HINTS by Robert Brown

Competitors in the Flute Division have the option of doing their own announcing. As examples, each competitor will need to say something like 'I am competitor number 3. I will play the set piece followed by Haydn's *Serenade*' or 'I am competitor number 7. I will play Mozart's *Sonata in D Major*. The movements are *allegro*, *adagio* and *vivace*'. It is suggested that competitors discuss what to say with their teachers, and then again with the Announcer just before going out to play. If a competitor feels uncomfortable with doing his/her own announcing it is suggested that the task be left to the Announcer.

Think about your deportment on stage and wear clothing that is smart and comfortable, but not those old jeans and sneakers! Don't forget to check the height and location of the music stand and ask the Announcer to adjust it for you if you

Christina Handley is a student at Unley High School. Her flute teacher is Elizabeth Koch. Christina plays in the Unley High School Flute Ensemble and Unley High School Concert Band.

Leanda Michael attends the Open Access School. Her flute teacher is Cassandra Boath. She plays in the AdSi Youth Orchestra.

Sarah Allani goes to Marryatville High School, where she plays in the Junior Orchestra. Her flute teacher is Elizabeth Koch. At the Adelaide Eisteddfod, Sarah has won an Honourable Mention and 2nd Prize in the 10 Years and Under Flute Solo.

Emily Squires is a student at Brighton High School, where she studies flute with Alan Aungles. Emily also received an Honourable Mention in the 2010 Carolyn White Memorial Scholarship. Last year she played in the Primary Schools Music Festival Orchestra. She plays in the Brighton High School Concert Band and the Flutes of Fleurieu. At the Adelaide Eisteddfod, Emily won an Honourable Mention in the 12 Years and Under Flute Solo. 🎵

need assistance. Take your time with tuning before you start. Remember it is Winter time in August, and that flutes go flat and pianos go sharp in cold weather. Warm your flute by blowing air down it before tuning. Look cheerful, bow after you have finished performing and don't forget to acknowledge your accompanist! 🎵

PRACTISING by Wissam Boustany



Wissam Boustany

ARTICLES: PRACTISING (Cont'd)

INTRODUCTION

I discovered some time ago that making music is a PROCESS, rather than a feat of daily accomplishment separate from my life and physical/emotional changes. I have discovered two very strong forces at play within me, often contradicting each other violently, but often uniting to bring out the very best within me:

- 1) I accept that I am NOT the same each day and that I go through ups and downs in life.
- 2) I understand fully, however, that building something of depth and lasting value requires a long-term dedication that transcends momentary difficulties or moods.

Understanding this about myself has empowered me to face and confront my many ups and downs, and has helped me shape my practice into 'Cycles', allowing me to consistently reach the 'highs' I seek in order to perform consistently. I no longer try to accomplish all things in my practice, all the time.

LEARNING TO WORK IN 'CYCLES'

Working in 'cycles' means that you understand that the mind/body/emotions benefit equally from INTENSE WORK as well as RELAXATION. In other words: the best thing you can possibly do after a period of highly intense work is to RELAX and walk away from it. An amazing transformation of productivity occurs when this process is allowed to unfold. Unfortunately, this is very difficult to do when you are at college/school and are having to fit in with cycles that are imposed by exams and external pressures – I'm afraid many of you guys will have to wait for that luxury!

The wonderful thing about having an INTERNAL goal to work for (be it a recital, tour, recording or general career aim) means that there is a natural build-up of intensity/nervousness/adrenalin/expectation that brings you closer to peak mental and physical form. There is nothing better than a bit of pressure to keep you on your toes and alert!

I have learnt that I can seldom sustain good practice for more than 3-4 days in a row – I start to get bored/mechanical and this is where the bad habits start to creep in. So I have built lots of breaks into my preparation periods (anyway, there are so many other responsibilities to take care of, if you are building a career!). But as the tour gets closer, my intensity and stamina increases – I ALLOW this to happen and have learnt to 'ride' this process. Usually, I notice that as the tour approaches I become more alert, more sociable, more confident, more energetic – even my eye-sight improves! All this is NOT a coincidence.

THE LINK BETWEEN CYCLES, MEMORY AND CONFIDENCE

Memorising music forces you to confront these ups and downs much more intensely because you have no choice but to start at the beginning, facing the point of 'no confidence' and building the programme and your confidence up organically, step by step. Delighting in this agonising process is the key to consistent high achievement, for it must be understood that the greatest and highest is always achieved step by step. With MEMORY comes CONFIDENCE, FREEDOM and FLEXIBILITY, but don't expect this all to come out at the first performance of a new programme! It usually takes 2-3 concerts before the excess tension begins to melt – this is why IT SO IMPORTANT TO ORGANISE AS MANY 'TRYOUT CONCERTS' AS POSSIBLE, as part of your build-up towards concerts.

CONCLUSION

- 1) I seek a unique intensity for my practice EACH day. This is based on QUALITY rather than quantity – but as the build-up progresses these moments of quality increase so that they are sustained through the entire statement of the concert.
- 2) Today's 'high' exists only as a stepping-stone to tomorrow's inspiration.
- 3) Perhaps the greatest lesson of all is that the 'point of crisis' is often also the

'point of inner awakening'. If you begin to understand this, you begin to understand the vastness of your potential.

Finally, let's never forget that giving a concert is about giving warmth, energy and inspiration to people, thereby improving the quality of our lives. Working on this in our daily life (away from practise) is what ultimately puts the sincerity and final touch of inspiration to our work. Isn't it wonderful, that blowing air into a tube can lead to so much self-discovery and inspiration for so many people? 🎵

*With the kind permission of
Wissam Boustany.*

FLUTE EMOUCHURE AND PRODUCING SOUND

From Wikibooks (visit <http://en.wikibooks.org/wiki/Flute>)

The word *embouchure* is French for *mouth*. Wind musicians use it to describe the shape of their lips as they play a musical instrument. The *embouchure hole* refers to the hole in the mouthpiece (or headjoint) of the instrument.

Finding a practicable embouchure on the flute can be extremely difficult at first, but this challenge is easily overcome with perseverance.

Examine the shape of your lips

Look in a mirror at the shape of your lips. Some people have a completely smooth/rounded surface on their inner lip, whilst others may have a 'teardrop' shape in the middle. Some people have a wider part on one side of the teardrop, or perhaps the teardrop is not in the centre of the mouth. Other people have the opposite of a teardrop, where the lip actually rises in the middle. Whatever your shape, you will need to take this into account when attempting to get a sound out of the instrument.



Flute embouchure

ARTICLE: FLUTE EMOUCHURE AND PRODUCING SOUND (Cont'd)

What am I trying to DO with the air?

When playing the flute, we do not blow the air directly inside the mouthpiece (as we would do with a recorder or a whistle), but we are instead directing the airstream over the top of the embouchure hole. Perhaps in the past, you have made a sound by blowing over the top of a bottle – it is the same principle as this.

The stream of air used to create a sound on the flute should be produced from an embouchure approximately the size of a drinking straw. Imagine that someone has placed a drinking straw between your lips – this loosely indicates the size of the airstream.

Some suggestions to get you started

Try this with the headjoint only, at

first:

1. Press your lips together. Roll the lips inward, so that there is no pink showing. (Imagine a woman who is pressing her lipstick between her lips)
2. 'Kiss your flute!' – place the embouchure hole completely against your pressed lips, so that you can feel the full circle around your mouth.
3. Unroll. Roll the flute away from your lips approximately 90 degrees, so that the embouchure hole is now level with the ceiling.
4. 'Spit out a watermelon seed!' Imagine you have a small seed to spit out – this may assist you in finding a good embouchure shape. If you achieve a sound using this method, try adding a stream of air after your initial 'spit'.

What if that didn't work?

Try it again several times, and try to move the embouchure hole to the left or right, depending on where your strongest stream of air is coming out.

Experiment, experiment, experiment! As you are blowing, try moving the embouchure hole to the left, right, roll in/roll out, angle up/angle down, angle forward/angle back, etc. Take deep breaths, so that you have plenty of air to create a strong sound.

Have a look in the mirror as you attempt to make a sound. Closely observe the position of the embouchure hole against your lips, and attempt to troubleshoot. You may notice a small pattern of condensation appear on the mouthpiece – if you can create a triangular shape with this, you are almost certainly doing well.🎵

CD REVIEW

by Robert Brown

Acoustic Earth – *Travelling Man*.

Label: AE01. Recorded 2009/2010.

Andy Findon, flutes and whistles; Pete Walton, piano; James Turner, tuned percussion and drums; with Lorna Want, vocals; Lucy Hare, double bass.

Website:

<http://www.acousticearth.com/acousticearth.com/Welcome.html>

YouTube:

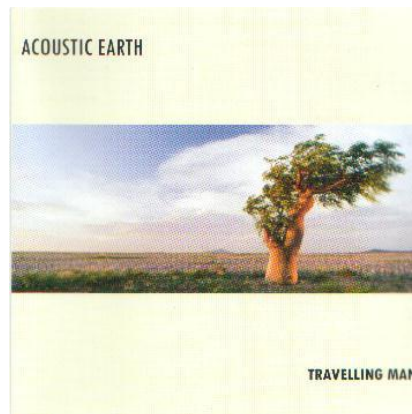
<http://www.youtube.com/watch?v=60jwuQb8oFk>

Order from Acoustic Earth's website.

Tracks: The Journey Begins, George Brabazon 2nd Air, King of Sorrow, Elizabeth MacDermott Rae, Sí Beag, Sí Mór, The Homecoming, George Brabazon 1st Air, Turlough, Lamentation, James Plunkett, Mist Over The Water, Road To Dublin, Bridget Cruise 3rd Air, The Girl In The White Dress.

Travelling Man took three years of experimenting with and absorbing the Celtic music of blind Irish harper, singer and composer Turlough O'Carolan (1670-1738). The performers did not seek to recreate traditional versions of O'Carolan's classic tunes but sought to find a new way of performing his music with a 'jazz meets world meets rock' approach. Six new compositions by Pete Walton are his response to the moods of O'Carolan's music. *King of Sorrow*, featuring Lorna Want on vocals, is a reflection on the O'Carolan story, inspired by Brian Keenan's account of O'Carolan's life in his book *Turlough*. Lucy Hare on double bass also plays on this track. Lorna Want also sings on the track *Lamentation*, a reworking of the O'Carolan tune *The Clergy's Lamentation*.

Andy Findon gives outstanding performances on the flutes and whistles. The CD has a very relaxed but exciting feel. Do order a copy. 🎵



Travelling Man



Turlough O'Carolan

The Flute Society of South Australia Inc.

PO Box 3208, Norwood SA 5067
0410 717 280
Membership enquiries – Ph. (08) 8431 0452
We're on the Web! See us at:
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.

Membership Fees

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

Download a membership form from our website.

Newsletter Contributions

October 2011 issue deadline – Monday, October 17th

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

Attach as a Word.doc 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.

PRESIDENT

Elizabeth Koch OAM – 8303 5343
elizabeth.koch@adelaide.edu.au

VICE-PRESIDENT

Karen Fletcher – 8333 0665
kmfletcher@adam.com.au

SECRETARY

Cristy Wilkins – 0410 717 280
cristy.wilkins@student.adelaide.edu.au

TREASURER

Cara Seppelt – 8267 4319
seppelt@bigpond.com

PUBLIC OFFICER/MEMBERSHIP

SECRETARY/EDITOR

Robert Brown – 8431 0452
robbrown@adam.com.au

Newsletter Design and Layout

Masako Kondo – 8271 2740
mkondo78@gmail.com

COMMITTEE MEMBERS

Margaret Coventry – 8232 2884
madcov@bigpond.net.au

Pauline Michelson – 8278 1756
p.michelson@hotmail.com

Ann-Marie Oates – 8326 4531
annie_o@chariot.net.au

Linda Pirie – 8342 1237

linda_pirie@yahoo.com.au

Helen Seppelt – 8267 4319

helen.seppelt@student.adelaide.edu.au