



South Australian Flute News

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Founder

Professor David Cubbin

Patron

Alison Rosser

Vice Patrons

Associate Professor

Elizabeth Koch OAM

Robert Brown

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The Flute Society of South Australia Inc.

www.saflutesociety.asn.au

From the President

Dear Flute Society Members,

The Flute Society of SA committee has been planning a busy set of activities, which we hope will appeal to our members. To start the year's events, Linda Pirie has offered to co-ordinate a performance afternoon called 'Tutti Fluting' for any flute player of any level to simply come along and play in a relaxed atmosphere. Her idea was a stroke of genius as the event on May 15 at 2pm at Rosefield Uniting Church is full to the seams. It will definitely be an event which will be repeated in the future so get in early next time!

A beautiful set piece has been chosen by the Carolyn White Memorial Scholarship committee. It is *Siesta* from Richard Rodney Bennett's *Summer Music* and should entice all young players 15 years and under to enter the competition. This will be held on June 18 at the Colonel Light Gardens Uniting Church, Daw Park.

I would like to congratulate one of our committee members, Masako Kondo, and her husband Grant, on the arrival of their beautiful son, [Thomas Edward Packer](#), born on March 17. When I first visited Thomas, he was happily asleep with Dvorak's *Symphony No 8* playing in the background!

Since my last report, I, along with my six students, have returned from a wonderful study trip to London and Paris. Helen Seppelt has written a report of our activities for the newsletter and from her perspective and that of the other students, it is clear that such a trip has been life changing. From my perspective as organiser and their teacher, such a project was worth every minute spent in the preparation process. It was incredibly exciting being in London and Paris at that time of the year. Despite it being cold, London in particular simply buzzed with so much musical activity. My Head of Woodwind counterpart at the Royal College of Music, Simon Channing, made

us all so welcome, not only giving us a class on orchestral excerpts, but inviting us to observe a Sir James Galway class and an orchestral class tutored by members of the London Symphony Orchestra. We heard William Bennett in masterclass with the Royal Academy of Music flute students and were honoured to have classes with Paul Edmund-Davies, Susan Milan and Michael Cox. In Paris we performed in a collaborative concert with students from the Ecole Normale and their teacher Patricia Nagle. She says in a recent e-mail, 'My students were very impressed with your students and loved having the exchange'. In addition we had classes with Philippe Bernold and Jean Ferrandis which completed a memorable trip.

The Flute Society of SA welcomes new committee member [Helen Seppelt](#). Helen is studying with Elizabeth Koch at the Elder Conservatorium of Music and is in her second year of the Bachelor of Music.

For the interest of flute teachers around Australia, I am intending running further study trips to London, in particular with teachers. If you wish to show an expression of interest please get in touch by e-mail.

The highlight for me for the rest of the year in Adelaide will be the forthcoming visit of [Michael Cox](#). Please read the article about the course in this newsletter for information on the brilliant programme he will be presenting during the week of July 4-9 at the University of Adelaide.

I wish you all well and look forward to catching up at our 2011 events.



Best wishes,

Elizabeth Koch OAM



Congratulations to Masako Kondo and Grant Packer on the birth of Thomas Edward Packer on March 17.



Thomas Edward Packer

✿80th BIRTHDAY✿



Happy Birthday to **Sylvia Beare**, who turned 80 on April 20.

✿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.

COMING EVENTS

TUTTI FLUTING – FLUTE PERFORMANCE AFTERNOON

When: Sunday, May 15, 2-4 pm: booking in for performers from 1-40 pm
Where: Rosefield Uniting Church, 2 Carlton Street, Highgate

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

CAROLYN WHITE MEMORIAL SCHOLARSHIP

When: Saturday, June 18, 12 noon
Venue: Colonel Light Gardens Uniting Church
560 Goodwood Road, Daw Park (corner Aver Avenue)
Closing date: Thursday, June 9
Download the brochure and entry form from the website.

Adjudicator: **Anna Lester**

The Carolyn White Memorial Scholarship is for young flautists aged fifteen years or under on January 1, 2011. It provides them with the opportunity to prepare and perform works and to compete for cash prizes which may be used for tuition expenses or towards the cost of a new instrument or new music.

Entrants are required to perform the following on a C Concert Flute:
a) Set Piece: *Siesta* from *Summer Music*: Richard Rodney Bennett (Novello, 1983)
b) Own choice piece, time limit is 6 minutes.

The Carolyn White Memorial Scholarship will consist of two prizes:

First Prize	\$250
Second Prize	\$100

Enquiries: Ph. 8333-0665

Come along and support our young flautists as they compete for these awards.

UNIVERSITY OF ADELAIDE FLUTE COURSE

Guest: MICHAEL COX
When: July 4-9
Venue: Elder Hall, Elder Conservatorium of Music
Enquiries: Elizabeth Koch, Ph. 8303-5343,
e-mail : elizabeth.koch@adelaide.edu.au

Michael Cox has been a very welcome guest in Adelaide on several occasions and each time we wish for him to return as soon as possible! So the good news is that he will be here from July 4-9 this year and will present an amazing and innovative program of classes and also a recital with Leigh Harrold, on Wednesday July 6 in Elder Hall.

Fourteen performers have been chosen by audition to present chosen repertoire in a huge variety of classes during that week. The performers are from all over Australia and two Adelaide students, Anna Cooper and Helen Seppelt, have been fortunate to have been selected.

The schedule includes all aspects of flute playing and technique. The repertoire will include concerti by Ibert, Nielsen, Mozart and Chaminade, two sessions on the Poulenc *Sonata*, showpieces by Boehm, Borne, Martin, Hue, Tulou and Muczynski, and other repertoire including works by Martinu, Reinecke, Burton, Camus, and Vine.

COMING EVENTS: Uni of Adelaide Flute Course (Cont'd)

Hearing this vast repertoire taught and performed will be a veritable treasure chest for any teacher or any flute student and the whole event will be a rare chance to hear this world renowned teacher and performer close up.

Michael leads an incredibly busy life as a musician, primarily being the Principal Flute of the BBC Symphony Orchestra in London, but also Principal Flute of the London Sinfonietta and St Martins in the Field. He is renowned for his passion for teaching.

I do hope that you can attend. If you wish to attend as an observer for the complete week, including the recital, the cost is \$440. Daily rates are \$75 for July 4, 5, 6 and 7, but this rate does not include the recital.

The recital is Adult \$40, Concession \$25, and Student \$10.

Please e-mail Elizabeth Koch for further information, or call 0409-282-927.



Michael Cox



MONDAY JULY 4

8-30 – 9-15	Registration
9-15 – 11	Meet the Players (short 3 minute piece)
11 – 1-30	Morning Tea
11-30 – 1	Enlarging the Paintbox (exploring possibilities and variables)
1 – 1-45	Lunch
1-45 – 2-45	Sally Arnold – Professional Development
2-45 – 3	Tea/coffee
3 – 4-30	Back to Nature (philosophy of sound production)
4-30 – 5-45	Orchestral Class (Geoffrey Collins, Lisa Gill, Julia Grenfell)

TUESDAY JULY 5

9 – 11	Repertoire Class , Part 1 (4 players x 30 mins)
11 – 11-30	Morning Tea
11-30 – 1	The Three L's – Line, Lyricism and Legato (slow song/lyrical melody)
1 – 1-45	Lunch
1-45 – 3-45	Repertoire Class, Part 2 (4 players x 30 minutes)
3-45 – 4	Coffee/tea
4 – 5-30	Repertoire Class, Part 3 (3 players x 30 minutes)

WEDNESDAY JULY 6

9 – 10-30	Repertoire Class, Part 4 (3 players x 30 minutes)
10-30 – 11	Tonal Flexibility, Part 1 (orchestral excerpts) and Stylistic Characterisation (playing the music in different ways)
11 – 11-30	Morning tea
11-30 – 1	Being a Co-Star and a Small Fish (orchestral techniques)
1 – 1-45	Lunch
1-45 – 2-45	Being Brilliant, Part 1 (showpiece - virtuosity)
2-45 – 3	Talking Tongues
7-30pm	Michael Cox and Leigh Harrold Recital, Elder Hall

THURSDAY JULY 7

9 – 11	Storytime (concerti)
11 – 11-30	Morning tea
11-30 – 12-15	Ensemble with Michael for concert
12-15 – 1	Stylistic Characterisation and Tone Flexibility, Part 2
1 – 1-45	Lunch
1-45 – 2-15	Stylistic Characterisation and Tone Flexibility, Part 3
2-15 – 3-15	The Poulenc <i>Sonata</i> , Part 1
3-15 – 3-45	Stylistic Characterisation and Tone Flexibility, Part 4
3-45 – 4-05	Coffee/tea
4-05 – 5	The Poulenc <i>Sonata</i> , Part 2
5 – 5-40	Microlessons (2 x 20 minute private lessons), Bishop Hall

◆YOUTUBE◆

Flutes in Space: do check this one out:
http://www.youtube.com/watch?v=vy6uOooVFuw&feature=player_embedded

Robert Dick, using his glissando head-joint, and Greg Patillo, beatboxer extraordinaire, have a jam at
<http://www.youtube.com/watch?v=QfjBZpaahnw&feature=related>

Beatbox Flute 101, a lesson with Greg Patillo, at
<http://www.youtube.com/watch?v=rEqhJy5ODAg&feature=related>



♣JOKES♣

'Wagner's music is better than it sounds': Mark Twain

'Opera is when a guy gets stabbed in the back and, instead of bleeding, sings': Ed Gardner

The percussion section at a music college kept making mistakes during an orchestral rehearsal.

'When you're too stupid to play anything', the conductor sneered, 'they give you a couple of sticks, put you in the back and call you a percussionist'.

A music student whispered loudly, 'And if you're too stupid to hang on to both sticks, they put you in the front and call you a conductor'!



Carolyn Bounds



COMING EVENTS: Uni of Adelaide Flute Course (Cont'd)

FRIDAY JULY 8

9 – 1 Microlessons (12 x 20 minute private lessons), Bishop Hall
 9 – 10 Leigh Harrold 'Blind Date: The first rehearsal with the pianist'
 10 – 11 David Spurrier (Physiotherapist) 'Music, Neandertals and Homosedentarians'
 11 – 11-30 Morning tea
 11-30 – 12-30 Elizabeth Koch 'Choices and Possibilities' and a follow up to Sally Arnold's presentation
 12-30 – 1-45 Lunch
 1-45 – 2-45 Being Brilliant, Part 2
 2-45 – 3-45 Thinking and Feeling the Harmony
 3-45 – 5-30 Free time to prepare for concert
 5-30 – 7 Concert for Course Performers (then out to dinner!)

SATURDAY JULY 9

9-15 – 11 Moving Onto the Next Level, Part 1 (tone clinic)
 11 – 11-20 Morning tea
 11-20 – 12-30 Moving Onto the Next Level, Part 2
 12-30 – 1 Hockets and a Polka!

END OF COURSE

FLUTE AND FIFE FUN DAY

When: Sunday, August 14
 Venue: Unley Uniting Church, corner Edmund Avenue and Unley Road, Unley
 Guest Director: Carolyn Bounds
 Starts at 2 pm.
 More information later.

ADELAIDE EISTEDDFOD FLUTE DIVISION

When: August 12, 13 and 15
 Venue: Rosefield Uniting Church, 2 Carlton Street, Highgate
 Adjudicator: Carolyn Bounds.

Woodwind and Brass Divisions, August 14.

Adjudicator: Josie Hawkes.

Enquiries for Flute, Woodwind and Brass Divisions to the Convenor, Robert Brown, Ph. 8431-0452, e-mail robbrown@adam.com.au.

A summary of the session times will be given in the next issue.

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 May 10, 24 and 31, June 14 and 28, 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 afternoon at 9 am. 5MBS is located at 99.9 on the FM Band.

Monday, June 13/Saturday, June 18, performances by **Helen Seppelt** and **Anna Cooper** at the **MBS Young Performer State Finals in 2009 and 2010**, and a selection of local recordings.

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.

ABRSM NEWS

TEACHER SUPPORT WORKSHOP - June 2011

Topic: Understanding music in the mind

For more details, please contact Anastasia on abrsmsa@hotmail.com or 0423 282 589.

ANNUAL MUSIC SCHOLARSHIP

The Metropolitan Male Choir of SA Inc. invites applications for the Annual Music Scholarship. Valued at \$1,500, the scholarship is open to young musicians with proven musical ability and a strong desire to continue their musical development. A second prize of \$750 may be awarded on the recommendation of the adjudicating panel. The award is designed to recognise the ability of outstanding young musicians, to encourage them to pursue their studies and to provide opportunities for the winners to perform publicly as associate artists with the choir. Applicants must be aged between 12 and 15 years as at January 1, 2012. The closing date for applications is Saturday, August 27. Auditions will be held at Rosefield Uniting Church, 2 Carlton Street, Highgate on Saturday, September 10. Enquiries: June Genders, Ph. 8431-4964, e-mail robnjune@internode.on.net, or Bill Scott, Ph. 8227-0472, e-mail bandliscott@gmail.com, or Geoff Sieben, Ph. 8242-7333, e-mail geoff@sieben.com.au, or visit the website at www.mmcsa.org.

♣FROM A TO C♣ Trevor Wye

Just for light amusement...

Abbandonare Give up: it's too difficult

Absolute pitch That gorgeous, but temperamental 2nd violin player ...

Acciaccatura A long word meaning a note which ends before it begins

Accidental A wrong note put in by a composer

Agitato Wave your flute about
Alla breve Face east and breathe deeply

Altissimo A passage to be played in tight trousers

Appassionato Sorry ... this is a decent sort of newsletter

Arco Very old

Ars Nova A new boyfriend

Baroque Vegetarianism

Bass flute A flute with asthma

Bassoon The lowest member of the Oon family

Bravura A dead hero

Cantabile Chronic indigestion caused by too much singing

Carillon Something going on between the 3rd horn and that pretty young 2nd violinist

Chamber music Unspeakable noises made in the smallest room

A chest of viols A lousy figure
Consecutive fifths A series of alcoholic drinks

Con Legno Shake your leg about

Coloratura soprano A black singer

Contra bass flute An inaudible flute with asthma

Con duolo Out of work

Con espressione It's a fast passage; fake it

Counter tenor A tenor, available only under the counter



Margaret Crawford



Shaun Barlow

COMING EVENTS: AUSTRALIAN FLUTE FESTIVAL

When: October 1-3
Venue: ANU School of Music, 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>

(Some people are experiencing problems with the .com website. If you are one of these people, use .com.au).

REGISTRATION

Supersaver Registration is now open. All the latest information about competitions, masterclasses, workshops and recitals is on the website.

PROGRAMME

Visit the Programme Page on the website to get an idea of what will be happening over the three days.

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. Shaun recently studied 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.

COMING EVENTS: AUSTRALIAN FLUTE FESTIVAL (Cont'd) COMPETITIONS

Visit the Competition Page on the website for details about the Solo, Piccolo and Young Artist Competitions. Entries close on July 1. The first round of the Flute Competition is a CD round. Be sure to get your CD in on time!

OVERSEAS GUEST ARTISTS ALDO BAERTEN

Aldo Baerten is Principal Flutist with the Royal Flemish Philharmonic, conducted by Philippe Herreweghe and Jaap van Zweden. He is Professor of Flute at the Royal Conservatorium in Antwerp, at the Hogeschool der Kunsten, Utrecht, and gives masterclasses in Belgium, the Netherlands, France, Mexico and the USA. He is a guest flautist with the Chamber Orchestra of Europe, Mahler Chamber Orchestra, I Fiamminghi, European Union Opera (G. Roshdentvensky) and the Rotterdam Philharmonic.

During his studies with Prof. Peter-Lukas Graf (Musikhochschule, Basel), where he obtained the Diploma as a Soloist, and with Philippe Boucly (Richard Strauss Conservatorium, München), he became a prize winner in competitions such as 'Maria Canals' (Barcelona, 2001), Vienna (2004), Axion Classics, Quantz, and the National Instrument Competition of Belgium. He received the Alex de Vries Prize, the SABAM Award and the Caecilia Prize of the Belgian music press.

Aldo Baerten played as a soloist with such orchestras as the Südwestdeutsches Kammerorchester, RSO Basel, National Orchestra of Belgium, Walloon Chamber Orchestra and the Royal Flemish Philharmonic under the baton of D. Stern, V. Czarniecki, P. Rundel, G. Octors, Z. Nagy and T. Yuas. He is a regular guest at festivals in Europe, Mexico, Russia and the USA, together with famous musicians such as J. van Dam, Martin Helmchen, Severin Von Eckardstein, F. Orval, W. Boeykens, Jean-Claude Vanden Eynden, Marie Hallynck, Ronald Van Spaendonck, Kandinskyn Trio and his own ARPAE Ensemble. Aldo Baerten has recorded extensively on Cypres, Phaedra, ECM, Royale Belge and René Gailly International labels.

From 1989-1993 he was Principal Flautist with Claudio Abbado's Orchestra of the E.U., where he has played under conductors such as Haitink, Ashkenazy, Neumann, Conlon and Tate. He was also chosen as Principal of the Schleswigholstein Festival Orchestra (Sir Georg Solti) and the World Youth Orchestra. Aldo Baerten was the Principal Flautist of the Belgian Chamber Orchestra and the MDR-Sinfonieorchester, Leipzig. He had the honour of playing in masterclasses for Jeanne Baxtresser (USA) Jean-Pierre Rampal, Aurele Nicolet, András Adorján and Jacques Zoon.

Aldo Baerten is a regular jury member of the Benelux Flute Competition, Axion Classics, Lyons Music Competition and Yamaha Music Foundation. His students occupy positions in orchestras and conservatories in Belgium and elsewhere.



Aldo Baerten

MOLLY BARTH

The ferociously talented and Grammy Award winning flautist, **Molly Barth**, is an active solo, chamber, and orchestral musician, specialising in the music of today. As a founding member of the new music sextet *Eighth Blackbird*, Molly toured extensively throughout the world, recorded four CDs with Cedille Records, and was granted the 2000 Naumburg Chamber Music Award and First Prize at the 1998 Concert Artists Guild International Competition. As co-founder of the Beta Collide New Music Project, Molly collaborates with individuals from a broad spectrum of disciplines such as music, art, sound sculpture and theoretical physics. Molly is the Assistant Professor of Flute at the University of Oregon, plays within the Eugene and Oregon Symphony Orchestras, and has previously taught at Willamette University and held residencies at the University of Chicago and at the University of Richmond. She also plays with *Fear No Music*, and is



Molly Barth

COMING EVENTS: AUSTRALIAN FLUTE FESTIVAL (Cont'd)

the chair of the New Music Advisory Committee of the National Flute Association, which commissions three new works each year.



Denis Bouriakov

'One of the best things to happen to the UO - and to Oregon music - this year is the arrival of Molly Barth. One of the world's greatest flutists...'

Brett Campbell, *Eugene Weekly*, 29/1/2009.

'Like a good jazz player, she improvised according to what she got from the other players...Barth was fabulous, again.'

David Stabler, *The Oregonian*, 19/10/2008.

OTHER FLUTE FESTIVAL ARTISTS

Denis Bouriakov, Rosamund Plummer, Bridget Bolliger, Janet Webb, Luca Manghi and Lisa Osmialowsky are amongst the artists attending the Australian Flute Festival. Visit the Artists Page on the website to find about these artists.



DAVID CUBBIN MEMORIAL FUND FOR 2011

Grants are available to assist young Australian flautists attend a Flute Festival or Flute Event during 2011. Please send a letter requesting financial assistance to David Cubbin Memorial Fund, C/- Robert Brown, PO Box 3228, Norwood, SA 5067 by Monday, May 9, 2011. Please include your contact information - postal address, telephone number, e-mail address. Applicants are required to provide a supporting letter from their teacher.



CONCERTS

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

Recitals Australia Wednesday Lunch Hour Concerts 2010,

Pilgrim Church, 12 Flinders Street, Adelaide,
at 12-10 pm and 1-10 pm.

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, 1-10 pm. Admission: \$7.

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

Friday, June 3, **Dialogue, the Art of Elegant Conversation**, Lucinda Moon, Baroque violin; Greg Dikmans, Baroque flute. Repertoire from the 18th century instrumental duo.

Sunday, May 29, **Mitcham Orchestra**,

Colonel Light Gardens Uniting Church, 560 Goodwood Road, Daw Park (corner Aver Avenue), 2-00 pm.

Conductor: Mike Kenny.

Admission: \$10.

Monday, September 5, **Adelaide Eisteddfod Special Award Winners' Concert**,

7-30 pm, Rosefield Uniting Church, 2 Carlton Street, Highgate.

Admission: Adult, \$10; Members/Seniors/Students, \$8; Children under 16 free.

SIGNS

On a music store's door:
'Out to lunch. Bach at 12-30. Offenbach sooner'.

On a music teacher's door:
'Out Chopin'.

On a music library's door:
'Bach in a min-u-et'.

RECENT EVENTS: OVERSEAS STUDY TOUR TO ENGLAND AND FRANCE

by Helen Seppelt

Six students from the Elder Conservatorium were invited to participate in a study trip to London and Paris in January and February this year by their teacher, Elizabeth Koch OAM. (Liz from now on!)

Simon Channing, Head of Woodwind at the Royal College of Music, was extremely generous, allowing us to sit in on Sir James Galway's masterclass, which was not officially on our programme. He also ran an orchestral excerpts class for us, and we were invited to sit in on a side by side session that his students were participating in with members of the London Symphony Orchestra.

We had an all-day class with Paul Edmund-Davies at his home, which was a shoe free zone, so we all went prepared with wacky socks! We went out for a meal with him, returned to his home for tea and sticky buns and I seem to recall (vaguely!) that the day was topped off with a glass of champagne.

Our first class at the College was with Susan Milan, who was amazingly knowledgeable and fun too. She sat with us at lunch and told us all about the amount of commitment and determination you need to 'make it', by telling us her own life story.

No trip to London would be complete without a class with Michael Cox, Professor of Flute at the Royal Academy of Music. He had just stepped off a plane from Austria, and had his suitcase parked in the College, but he performed the most amazing solo recital, just for us, with Leigh Harrold accompanying, and ran his usual energetic, passionate master class too.

In Paris we began with a class with Philippe Bernold at his home. It was great to get out of the centre of Paris and get a glimpse of French life. The potatoes he cooked for his son's lunch have become one of my favourite dishes! We learned a huge amount about technique from him, and also from Jean Ferrandis and Patricia Nagle, our next teachers. In addition we had a

physical therapy class with Coralie Cousin at the Ecole Normale Superieure. After watching us play only a couple of bars of a piece she was able to gently nudge and push our bodies into the exactly correct, extremely comfortable position. All of the French teachers we had contact with were focused on posture, embouchure flexibility and technique, yet when we watched the students at the Ecole play we observed that they all had posture problems, even though they have regular classes with these people! Just a brief contact with them has already changed the way we stand and breathe, so we were a little mystified by this.

And when we weren't in classes? Sightseeing at the Tower of London, the Houses of Parliament and some shopping in London, followed by places like the Eiffel Tower, Moulin Rouge and more shopping in Paris ... oh, and eating! Crepes stuffed with nutella, knocking on Liz's door and invading her room with a pan of fried potatoes which we all sat round together and ate.

Anna Cooper, Eloise Doherty, Stephanie Heather, Mandy Hutchinson, Nicole Pearce and Helen Seppelt would like to thank Liz very much for the opportunity to participate in this trip. She organised the whole thing herself, which was a huge undertaking, as well as managing her 'day job' as Head of Performance and Head of Woodwind at the Elder Conservatorium. Then she was also brave enough to set out overseas with six students in tow, and we all just kept going non-stop for three weeks. It was a truly life changing experience, which we will never forget.🎵



Leigh Harrold, Elizabeth Koch and Michael Cox



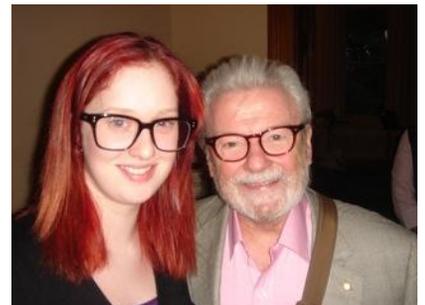
With Jean Ferrandis in our favourite Boulangerie!



Nicole Pearce, Helen Seppelt and Mandy Hutchinson



Flutes of Adelaide in Salle Munch Elizabeth Koch and Patricia Nagle



Helen Seppelt with Sir James Galway in Adelaide



Cleaning Rod

ARTICLE: LOOKING AFTER YOUR FLUTE from Wikibooks

(visit http://en.wikibooks.org/wiki/Flute/Flute_Maintenance)

DAILY MAINTENANCE

As you play your flute, moisture builds up inside the tube. Whilst the instrument is designed to cope with this, it is best to wipe out the instrument after each use, in order to prevent decay of pads, corrosion of the instrument, and a bad smell.

You will need several items as part of your daily cleaning kit.

CLEANING ROD

The cleaning rod, which should have been supplied with the instrument, is a long rod (approximately the length of the body of the flute), with a hole in one end. Rods are commonly made from plastic or metal, but wood is best, as it prevents scratches on the inside of the instrument. The cleaning rod is commonly kept in a special compartment inside the flute case.

CLEANING CLOTH

The cloth you use for cleaning the inside of your flute should be lint-free, soft, and quite absorbent. Some flute

manufacturers provide a loose-woven gauze-style cloth. Ensure that the cloth is of a reasonable size, so that it can adequately clean the flute.

POLISHING CLOTH

This is a soft lint-free cloth that is used exclusively for gently removing fingerprints from the surface of the instrument after use. Do not use a designated "silver polishing cloth", as the chemicals in these cloths will damage the surface of the instrument.

ROUTINE

When you have finished playing the instrument, disassemble it, placing each piece carefully into the case. Take your cleaning rod and your cleaning cloth, and insert one corner of the cloth into the hole in the rod, and pull through approximately 2-3 inches. Begin twisting the rod so that the cloth winds around, covering the entire length of the rod. Gently push the cloth-covered rod through each segment of the flute, checking to see if all moisture has been removed. If you have difficulty removing the moisture from the

headjoint, experiment with wrapping a small amount of the cloth around the bare end of the stick before inserting it. You may need to wrap the cloth more tightly in order to swab the flute completely, and conversely, you may find that the cloth is simply too bulky to fit into the flute. If this is the case, try wrapping it thinly, or perhaps using a smaller cloth. Do not force the cloth into the flute - this can be costly to repair if it becomes lodged. This procedure should be performed after each use of the flute, before the instrument has had a chance to dry out.

Once the inside of the flute is dry, take your polishing cloth, and gently remove all marks from the surface of the instrument. Place all pieces back into the case, and close the lid, ensuring the instrument is positioned correctly. Cleaning cloths should be stored somewhere other than inside the flute case, as this can squash the keys and cause unnecessary stress. Consider tying them around the handle of your case, or folding them neatly and keeping them in a case pocket.🎵

CD REVIEW

by Robert Brown

Telegraphed: The Fisenden Flute Ensemble. Recorded April 2010. Tracks: *Scherzo* and *Valse Giocoso*: Michal Rosiak, *Telegraphed*: Iain Grandage, *Fantasy for Flute Ensemble*: Michael Le Page.

Purchase from:

<http://www.mrflute.com.au/#!whats-new>. Price \$25.

The Fisenden Flute Ensemble was formed in 2007 by Neil Fisenden in memory of his father, the distinguished flautist Owen Fisenden. The ensemble brings together ten professional flautists and teachers from Perth to explore the timbres and textures of the flute family, ranging from piccolo to contrabass flute. The Fisenden Flute Ensemble performed at the National Flute Association's 37th Annual Convention in New York in August

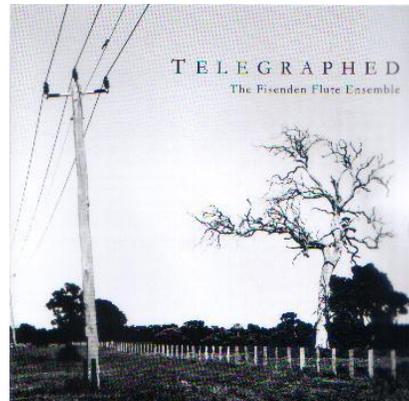
2009, and the Australian Flute Festival in Adelaide in October 2009.

Iain Grandage's *Telegraphed* was commissioned for the performance in New York (YouTube at <http://www.youtube.com/watch?v=ZaJS t7VwDTA&feature=related>). The north-south telegraph line (completed in 1872) that once stretched across Australia to connect it with the Old World inspired its composition. The composer writes about the 'disparity between the silence ... through which the telegraph line travelled and the ... constantly flowing information that it would have once carried'. The composer effectively captures these contrasts in the music. The use of whirries, played by two of the ensemble members, add some interesting sonorities.

Michal Rosiak, an Adelaide resident from 2006-2009, has provided two compositions for this CD, *Scherzo* (YouTube at <http://www.youtube.com/watch?v=3TE>

[Hfolew90](#)) and *Valse Giocoso*, and Perth-based composer Michael Le Page's *Fantasy for Flute Ensemble* is also a welcome addition to the repertoire.

The Fisenden Flute Ensemble plays with precision and enthusiasm under Neil Fisenden's baton, brilliantly capturing the nuances and colours conceived by the composers. Do order a copy of *Telegraphed*; this is flute ensemble playing at its best. 🎵



Telegraphed

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
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The Editor

South Australian Flute News

PO Box 3208, Norwood, SA 5067

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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