

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

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

We're on the Web! See us at:  
<http://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 enjoyment of flute playing in the broadest possible sense.

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

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

**Membership Fees**

<b>Adult</b>	<b>\$40</b>
<b>Student, Pensioner, Country, Unemployed, Associate</b>	<b>\$25</b>
<b>Life Membership</b>	<b>\$600</b>

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

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

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Sometimes information and news becomes out-of-date before it can be published in *South Australian Flute News*.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

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**

**August 2007 issue deadline – Thursday, June 28**

Please post to:

**The Editor**

**South Australian Flute News**  
**PO Box 3208, Norwood, SA 5067**

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

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

Advertising rates for South Australian Flute News  
Half page, \$150; third page, \$100; quarter page; \$75.  
Buy and Sell - Members free; Non-members, \$15

**SA FLUTE NEWS - SUB-COMMITTEE****Editor**

Robert Brown – 8431 0452  
[robbrown@adam.com.au](mailto:robbrown@adam.com.au)

**Newsletter Design and Layout**

Ann-Marie Oates – 8326 4531  
[annie\\_o@chariot.net.au](mailto:annie_o@chariot.net.au)

Elizabeth Koch OAM – 8303 5343

[elizabeth.koch@adelaide.edu.au](mailto:elizabeth.koch@adelaide.edu.au)

Karen Fletcher - 8333 0665

[whheading@adam.com.au](mailto:whheading@adam.com.au)

Margaret Coventry – 8232 2884

[madcov@bigpond.net.au](mailto:madcov@bigpond.net.au)

**PUBLIC OFFICER**

Jean Hill – 8298 3680  
[hill44@internode.on.net](mailto:hill44@internode.on.net)

**COMMITTEE MEMBERS**

Samantha Hennessy – 8389 9596  
[hennessy\\_samantha@yahoo.com.au](mailto:hennessy_samantha@yahoo.com.au)

Lisa Gill - 8387 8978  
[ldgill@chariot.net.au](mailto:ldgill@chariot.net.au)

Jess Stanhope – 8251 3270  
[jess.stanhope@hotmail.com](mailto:jess.stanhope@hotmail.com)

**PRESIDENT**  
Karen Fletcher - 8333 0665  
[whheading@adam.com.au](mailto:whheading@adam.com.au)

**VICE-PRESIDENT**  
Pauline Michelson – 8278 1756  
[pm1756@hotmail.com](mailto:pm1756@hotmail.com)

**SECRETARY / WEBMASTER**  
Kirrabelle Lovell – 8211 7723  
[kirrabelle@gmail.com](mailto:kirrabelle@gmail.com)

**TREASURER / MEMBERSHIP SECRETARY**  
Margaret Coventry – 8232 2884  
[madcov@bigpond.net.au](mailto:madcov@bigpond.net.au)

**South Australian Flute News**

Print Post Pub. No. PP531629/00017

May, 2007

ABN: 96 991 331 922

**Founder**  
Professor David Cubbin

**Patron**  
Alison Rosser

**Vice Patrons**  
Elizabeth Koch OAM  
Robert Brown

**Upcoming Events**

▪ **Carolyn White Scholarship**

Saturday, June 23  
Closing: June 14  
Beaumont Uniting Church, 12 noon

▪ **Eisteddfod**

August 10-11  
Rosefield Uniting Church

▪ **Flute and Fife Fun Day**

Sunday, August 12  
Beaumont Uniting Church

**Contents**

President's Report	1
New Members	2
Events Reports	2-3
Flute Events	4
Flute Concerts	5
Students' Page	6
Teachers' Page	7
Böhm Flute	7
David Cubbin	8-10
Elizabeth Koch Concert	
Review	10
YouTube	11
Notes and News	11
Flute Society Info	12

The Flute Society of South Australia Inc.

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

**From the President**

Dear Members,

We are very fortunate to have renowned international artists visit Australia frequently, as well as local and touring Australian artists, keeping us inspired and motivated.

In March we were thrilled to have **Paul Edmund-Davies** tour Australia again.

Paul's amazingly beautiful playing at his **recital**, teamed with his informative and humorous delivery kept the audience enthralled and entertained to the end.

The following day Paul shared his boundless enthusiasm and knowledge in a day of classes. He directed a **Junior Event** early on Sunday morning with a small but keen group of young flautists. Paul is a captivating performer *and* educator and we were privileged to observe him at work throughout **two masterclass** sessions.

At the end of the day he ran an informative **Teacher's Forum** discussing many teaching ideas and questions. Congratulations also to **Jamie Cock**, for his wonderful accompanying throughout the weekend.

It is so important for students to attend events such as these, to hear professionals play and to benefit from their teaching and experience. Of course it is also fabulous professional development for those of us who are teachers, to gain new ideas and stimulation.

March was a frantically busy time in Adelaide, with the **Fringe Festival** and **Womadelaide** all happening at the same time!

During the Adelaide Fringe I attended a concert '**All that is solid melts into air**' presented by the **Kurrawong Ensemble** at the **Jade Monkey** in the city. This intimate venue created a wonderful ambience for an afternoon of evocative contemporary Australian music.

The musicians, Lamorna Nightingale, flute and alto flute, Samantha Kelson,

clarinet and bass clarinet, James Nightingale, alto saxophone and Sally Whitwell, piano, formed a number of different ensemble combinations with duos for flute and piano, saxophone and piano, clarinet and percussion, trios for alto flute, bass clarinet and piano as solo works for clarinet and piano.

This was a totally enchanting concert with superb playing from every member of the group and astute Artistic Direction from Samantha Kelson.

Before we know it, it will be time for the **Carolyn White Memorial Scholarship** so keep those application forms rolling in! The competition is at 12 noon on Saturday June 23 at Beaumont Uniting Church, 100 Devereux Road, Beaumont. This year we are thrilled to have Julia Grenfell adjudicating for us. Hope to see you there!

I hope you were all organised bright and early for the **Adelaide Eisteddfod** this year. We are looking forward to a visit from interstate guest, **Margaret Crawford**, who is adjudicating the Flute Division for the Eisteddfod as well as running the Fabulous Flute and Fife Fun Day on August 12. See inside for details.

Instead of holding a concert in May to commemorate the **10th Anniversary of Professor David Cubbin's passing**, we have decided to feature some tributes in this newsletter from those who were fortunate to know him. There will be a concert dedicated to him later in the year at the Sydney Flute Festival.

The program for the **Second Sydney Flute Festival** in September looks very exciting. There is a very impressive line-up of International and Australian artists which you can check out on the Sydney Flute Festival website. Supersaver registration is now open so make the most of the special rate while it is on offer!

Happy fluting!

*Karen Fletcher*

## Paul Edmund-Davies Visit to Adelaide

### Recital Review by Michal Rosiak

Saturday March 10, Elder Hall.  
Paul Edmund-Davies, flute.  
Jamie Cock, piano.



Paul Edmund-Davies  
with Jamie Cock and  
Elizabeth Koch

Recently I was fortunate enough to witness an outstanding recital by **Paul Edmund-Davies, Principal Flautist of the Philharmonic Orchestra**. The recital brought an atmosphere of great enjoyment and being one with the music performed, and Paul shared his humour and thoughts by prefacing each item with an anecdote.

Beginning with **Three Sonatas composed by Italian Giuseppe Rabboni (1800-1856)** (a flautist in the La Scala Orchestra), Paul showed us that each one-movement sonata has its own character and story to tell. The beautiful bel canto line became the main focal point in Paul's playing.

**Barcarola and Scherzo by Alfredo Casella (1883-1947)** continued the Italian theme. The *Barcarola* (a floating boat) with its waving pulse describing Venetian gondolas and the *Scherzo* ('a joke') giving a Venetian carnival feel. A French influence was inspired by Casella's studies in Paris. Paul gave the *Barcarola* a soft and calm feeling, the dynamics and articulation shimmered like reflections on the water. Paul captured the 'carnival' with his brilliant technique and quick tempo.

**George Frederick Handel's (1685-1759) Flute Sonata in A Minor** gave an opportunity to get acquainted with Paul's own edition and interesting interpretation. Paul used a wood flute to imitate the sound of the Baroque flauto traverso. The first movement, with its simple but heavenly melody, was played with sweetness, like pouring honey. The fast movements moved us back into a light and fun character.

**Sonatine by Henri Dutilleux (1916-)**, composed in 1943, has roots in the music of Ravel, Debussy, Bartok and

Stravinsky. Returning to his silver flute, Paul charmed us with a mysterious tone and legato in which the sounds seem to flow from one to another. Cadenzas were played with exquisite fantasy and fast movements with precision and contrasting dynamics. The finale, preceded by a perfectly timed accelerando, had the audience brimming with emotion.

After the interval we heard the lovely **Hamburger Sonate, composed by C.P.E. ('Hamburger') Bach (1714-1788)**. This time Paul showed us the wonderful light character of the rococo style, pure classical phrasing and different kinds of articulation. In the fast second movement we had an opportunity to hear a variety of dynamics.

**Raymond Gallois-Montbrun (1948-1994)** was also a student of the Paris Conservatoire. Paul played his *Ballade* amazingly, presenting phrases that imitated bowed string instruments. The whole *Ballade* was decorated with many kinds of slow and fast vibrato and juicy sounds that showed Paul's ability to 'blow through the flute'.

The final piece, **Flute Sonata in D major by Sergei Prokofiev (1891-1953)**, which has an important place in the flute's repertoire, became a summary of Paul's recital. In each movement he demonstrated a completely different 'musical face', from a very sentimental, calming, rich sound, through phrasing and uplifting legato to bravura and various extremes of very fast tempos, dynamics and articulation. Paul gave us a fantastic insight of the Russian character.

The pianist **Jamie Cock** once again showed his outstanding skills as an accompanist. The concert was marvellous and hopefully we will be given the opportunity to hear Paul again as well as other world class flautists.

### WELCOME TO OUR NEW MEMBERS

Emily Angwin  
Gerry Smith  
Mai Nakazawa  
Kathryn Chapman  
Cinnamon Henry

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

## Flute Members News!

### Congratulations

Congratulations to **Amy Ellks** who has been awarded a Fulbright Scholarship to continue her flute studies at a music school in New York.

### New Arrival

Congratulations to **Maryanne Blades** who gave birth to Anna Isabelle in Perth on February 15.

... but where is it  
written that everything  
should be to one single  
person's taste?

~ J.G. Tromlitz ~  
The Virtuoso Flute-  
Player

## The Flute on YouTube

Flautists in performance can be seen and heard at the following YouTube websites. Have a look!

<http://www.youtube.com/watch?v=59ZX5qdIEB0>

<http://www.youtube.com/LarryKrantz> (Sir James Galway)

<http://www.timbarsky.com>

**Allans Music**  
www.allans.com.au

World famous brand flutes and piccolos, including Trevor James, Gemeinhardt, Jupiter and Yamaha.

Excellent range of classical and popular flute titles in stock, including "Flute for Leisure" (SA trial syllabus) titles. Allans Music also stocks the full range of AMEB titles.

58 Gawler Place, Adelaide (08) 8223 5533 - info.adelaide@allans.com.au



## Tribute to David Cubbin – by Elizabeth Koch, OAM



**David Cubbin gives a Masterclass during 21st Birthday Flute Fest, 1993**  
Claire Gitsham with David Cubbin

I distinctly remember the day David Cubbin walked through the student common room just as I had picked up someone's flute and blown a note. He remarked that the sound was good and that I should think about taking it up!

This casual remark led to me becoming a professional flute player rather than a pianist and school teacher and I am indebted to David for taking me on as a second study flute student.

David was one of those wonderful individuals whose mission it was to make each one of his students the best they could possibly be.

He was inspiring and passionate about his teaching and would go to extraordinary lengths to fit in lessons around his busy schedule as both an academic and a performer, particularly in his role as a

member of the world renowned University of Adelaide Wind Quintet.

My time learning with David was relatively short, but in that time he encouraged me to audition for the Adelaide Symphony Orchestra and also to apply for a Churchill Fellowship to study in Paris. I achieved both of these things but only because of the sheer determination and support from David.

I reflect on this special teacher and mentor of mine a lot – in fact not a day goes by without appreciating the fine teaching and encouragement that David gave not only to me but to all of his students who came from far and wide to study with him.

As Artistic Director of the Sydney Flute Festival 2007 I dedicate this Festival to one of Australia's most outstanding teachers and players, David Cubbin.

### 2nd Adelaide Guitar Chamber Music School

Friday, October 5 –  
Monday, October 8  
Mylor Baptist Centre.  
Artistic Director: Oliver Fartach-Naini.

Flute Classes – Violin  
Classes – Guitar  
Classes – Chamber  
Music Classes – Large  
Ensembles – Concerts.

Flute tutors: Geoffrey  
Collins, Karen Fletcher.

Enquiries:  
Ph. 8379 3889  
mobile 041-4597-228  
www.ethnoclassics.com

## Concert Review by Denny Majoras

LUNCH HOUR CONCERT, FRIDAY MARCH 16, Elder Hall.  
Elizabeth Koch, flute; Australian String Quartet

I attended the lunch hour concert at Elder Hall on Friday March 16.

It was the highlight of my day and I really enjoyed it.

The flute playing was so beautiful and the tone so crystal clear. The melody really flowed and Elizabeth Koch's fingers, somehow, always found the correct notes.

The balance between the flute and the members of the Australian String Quartet was superb and the music was so beautifully agile and effortless.

I came because I am home schooling year 7, and I happened to be on an excursion to the Art Gallery and the Museum, so we came in to have a listen. I was very disappointed when it finished!

My favourite movement of the Mozart *Flute Quartet in D* was the Rondeau movement.

Thank you so much for playing so beautifully, and also, congratulations on being made an Associate Professor, a very high honour, I am sure.

## Paul Edmund-Davies' Flute Workshops Sunday March 11, Hartley Concert Room

*"The workshop with Paul was great fun and I learnt lots of things".*

Sarah Allani

### FLUTE CONCERT AND WORKSHOP

by Cinnamon Henry

On Saturday March 11, Paul Edmund-Davies came from England to Adelaide to play the flute (a very dirty one). The day after the concert, he held a flute workshop.

He was very talented at the flute. When he played it made me feel very relaxed and calm. My favourite piece at the workshop was *The Swan*. There was about 15 to 25 people at the workshop. We did lots of exercises to do with tonguing (using your tongue) and beat. I personally think the workshop has helped me with flute a tiny bit.

The workshop was a great experience for me. I recommend this workshop for anyone who knows how to play the flute.

### MASTERCLASS

by Lydia Sharrad

On March 11, Paul Edmund-Davies, a renowned and respected flautist from England, gave a masterclass in the Hartley Concert Room.

The first thing that hits you about Paul Edmund-Davies is his boundless amounts of energy. Take the day of the masterclass for example. He had been taking a young flute players session from 10-30 am that morning. At 1-30 pm the masterclass began, and ran until almost 5 pm, and after that there was a one-hour discussion for flute teachers. Paul managed the total 7 and a half hours without once

hinting at tiredness (although by the end of that day he was sitting down!).

One gets a sense of open friendliness and hospitality when in the presence of Paul Edmund-Davies. In the masterclass in particular, he made it clear that he enjoyed audience participation and disliked seeing the crowd growing misty-eyed and gray-faced. He stated that he loved a good argument and begged us to speak up if we disagreed with anything he said.

The masterclass itself was beneficial to all involved. Paul chose to only work with pieces he had performed in his Recital the night before. These included pieces by Rabboni, Casella, Handel, Dutilleux, Bach, Gallois-Montburn and Prokofiev. This was interesting, as the insight he had for the pieces was so fresh in his mind and he was able to convey his meaning and opinions very coherently.

Not only did we receive world-class advice from him about the performance of our chosen pieces, but he also talked about a variety of problems associated with the flute and performing. Nervousness and breathing were the some of the main focuses of the session.

As many who have seen him before in Adelaide or elsewhere know, Paul likes to teach with humour, and it certainly works for him. Some quips were 'You have to become an orangutan' and 'Be the Scream' while putting his hands on his face and mimicking Munch's famous painting in his description of relaxing the jaw for the low register. However, even though his masterclasses are never short of a laugh, it is clear that Paul Edmund-Davies is very serious about what he does.

It is fantastic to know that such world-class performers like Paul Edmund-Davies do come to Adelaide and I'm sure that we'll never grow tired of receiving talents such as his.



*Embouchure Development!*

*We can say that the  
Flute of God is  
actually that great  
sound current which  
the soul rides upon in  
its journey to its true  
home.*

*~ Paul Twitchell ~*



Paul demonstrates for Lydia

## SA Flute Events

### CAROLYN WHITE MEMORIAL SCHOLARSHIP Saturday June 23, 12 noon

Venue:	Beaumont Uniting Church, 100 Devereux Rd, Beaumont
Set Piece:	Loeillet – Gavotte and Aria
Age Limit:	15 years and under
Closing Date:	Thursday, June 14
Adjudicator:	Julia Grenfell
Enquiries:	Ph. 8333 0665

The Carolyn White Memorial Scholarship is for young flautists aged fifteen years or under on January 1st, 2007. 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.

The Carolyn White Memorial Scholarship will consist of two prizes:

First Prize	\$200
Second Prize	\$100

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

### ADELAIDE EISTEDDFOD FLUTE DIVISION August 10-11

Venue:	Rosefield Uniting Church, 2 Carlton St., Highgate
Web:	<a href="http://homepages.picknowl.com.au/sqarie/eisteddfod_g.htm">http://homepages.picknowl.com.au/sqarie/eisteddfod_g.htm</a>
Adjudicator:	Margaret Crawford

### FLUTE AND FIFE FUN DAY Sunday, August 12

Guest Artist:	Margaret Crawford.
Venue:	Beaumont Uniting Church, 100 Devereux Rd, Beaumont
Ages:	Primary / Lower Secondary.

### CONCERT AND AGM Sunday, November 11, 2.30 pm

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

### STATE MUSIC CAMP July 9 - 13

Venue:	St. Peter's College.
Final Concert:	Friday, July 13, 7.30 pm – Memorial Hall, St. Peter's College.
Closing Date:	Monday, May 14.
Website:	<a href="http://www.samusiccamps.net.au">www.samusiccamps.net.au</a>
Enquiries:	Josie Hawkes (Administrator), 420 Carrington Street, Adelaide 5000, Ph/fax 8232-0102, Mobile 043-880-6285, or the Director, Elizabeth Koch, Ph. 8303-5343.

### DAVID CUBBIN MEMORIAL FUND

Closing date: Friday, June 1.  
Grants are available to assist young Australian flautists attend a Flute Festival or Flute Event in Australia during 2007. Applicants are required to provide a supporting letter from their teacher. Please visit the Australian Flute Society's website at [www.australianflutesociety.org.au](http://www.australianflutesociety.org.au) for more information.

### FOR SALE

Jupiter silver flute. Little use, in excellent condition. \$900 o.n.o. M. Dunn, Ph. 8353-1586.



Margaret Crawford

### Flute Society Library

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

Please contact Elizabeth Koch on 8303 5343.

## Tribute to David Cubbin

by Alison Rosser (Patron, Flute Society of South Australia)

It is hard to believe that it is ten years since David Cubbin died. For those of you who knew David, I'm sure I speak for you when I say there was a feeling of belonging, of being part of an important family ... a flute family.

David breathed flutes, he breathed performance of the instrument and he influenced everyone with his love of the instrument. I remember meeting him at Music Camp for the first time in about 1960 when I was a school student and being impressed, not only by his love for the instrument, but for his passion for performance and his encouraging approach to teaching.

His approach was analytical and his interest in students was very genuine and intense. He could encourage a student to achieve higher goals and he could pull them out of their normal plodding approach to reach greater heights of performance. He encouraged students to believe in themselves and to extent their ability in performance and diligence in practising.

In 1964, David was appointed flute player with the newly formed University of Adelaide Wind Quintet along with Jiri Tancibudek - oboe, Thomas Wightman - bassoon, Stanley Fry - horn and Gabor Reeves - clarinet. David was largely instrumental in organizing concert tours overseas and interstate for this ensemble

and for helping this quintet make a name for itself, both in Australia and internationally.

Yet despite David's passing, the flute world lives on in South Australia.

All the time, young new students are emerging, new potential is continually rising. Flute students are applying for music activities that David held dear. Flute students throughout the state are auditioning for State Music Camp – one of David's loves. South Australian flautists attend National Music Camp – an association with which David was strongly associated. Others are applying for Music courses at the Conservatorium of Music, University of Adelaide – an institution that David turned into a draw card nationally for young flautists who showed talent and ambition. And at the State level, it was David Cubbin who in 1972 commenced the Flute Society of SA to encourage young talented flautists of all levels.


His legacy lives on in the flute world of South Australia. For those of us who knew David well, we will always feel inspired by his love of the flute. It is in our charge to keep his legacy going; to inspire young players to reach their maximum potential and to help them achieve the very best that they can do – not only in flute playing but in life itself.



Four Presidents performing at 21st Birthday Flute Fest, 1993. Elizabeth Koch, Carolyn White, David Cubbin, Robert Brown




David Cubbin cuts the 21st Birthday Cake watched by President Angela Retchford while Vernon Hill opens the champagne




Shop 2, 84 Glen Osmond Rd, Parkside 83733370

- ◆ Brass and Woodwind Specialists
- ◆ Professional Repair Technicians on site
- ◆ New and Used Instruments, Accessories, Print Music
- ◆ Quality Instrument Hire



**YAMAHA**  
Authorised  
Dealer and Repairer







**Professor David Cubbin**



**Five Presidents.**  
Carolyn White, Elizabeth Koch, David Cubbin, Rae Stratfold, Alison Rosser



**Flute Cake at 10th Birthday Seminar, 1982.**  
Beth Peake, Alison Rosser, Sylvia Beare, Elizabeth Koch, Noreen Ashenden, Melvyn Schlank, David Cubbin, Beryl Corell

## Tribute to David Cubbin - 10 year memorium

Founder of the Flute Society of South Australia, **Professor David Cubbin** was one of Australia's most distinguished flautists, educators and administrators. This tribute is presented on the tenth anniversary of his death in 1997.

David Cubbin was born in Melbourne in March 1934. Starting in a fife band under Stanley Baines, he won a heat of the Australian Amateur Hour at 13, was soloist with the Peters Junior Symphony Orchestra at 16 and performed the Ibert *Concerto* at the 1953 National Music Camp.

Following studies with Leslie Barklamb at the **Melbourne Conservatorium** he joined the **National Opera Company Orchestra** as Principal Flute. David was appointed Principal Flute of the **South Australian Symphony Orchestra** in 1955.

He began teaching at the **Elder Conservatorium** in 1956 where he was appointed a full-time lecturer and a member of the **University of Adelaide Wind Quintet** in 1964. The Quintet's first recording was made in 1967. They gave concerts in all Australian capital cities and many country centres. The first overseas tour took place in 1969. For the 1973 overseas tour they were joined by two aboriginal musicians and performed specially commissioned works.

As a conductor David formed the **Conservatorium Flute Ensemble** in 1960, and conducted the **A.B.C. Studio Orchestra, Burnside Symphony Orchestra** and **Adelaide Philharmonic Choir**.

In 1971 David obtained a **Master of Arts Degree in Musicology** from Flinders University, writing his thesis on *The Flute in the Eighteenth Century*. During his degree recital he played three pieces by Vivaldi on an 18th century flute.

**Emerson DeFord** made two gold flutes for David, who said 'the tone of a golden flute is richer and more rounded than that of a conventional instrument'. One of these gold flutes was given to the Powerhouse Museum in 2005.

David collaborated with **Alison Rosser** to prepare the A.M.E.B. scale books, *Scales*

and *Arpeggios for Flute* (1973) and *Flute Technical Work Book* (1989).

David founded the **Flute Society of South Australia** on July 26, 1972, and was the first President. He was invited to perform at the **National Flute Association's 2nd Convention** in Pittsburgh in 1974 and gave masterclasses in the **U.S.A. and Europe**.

David became **Patron of the Flute Society** of South Australia in 1975. He directed the 2nd **Australian Flute Convention** (Adelaide, 1976) and 4th Australian Flute Convention (Canberra, 1980).

David was **President of the Australian Flute Association** from 1988 to 1995. He gave recitals and masterclasses at several Australian Flute Conventions and was a guest artist at the **2nd New Zealand Flute Convention** in 1992.

David left the Elder Conservatorium in mid 1973 to become **Music Development Officer for the Department of T.A.F.E.**, and in 1974 was appointed **Head of Music at Murray Park C.A.E.**

After holding positions at **Canberra School of Music (1975), Queensland Conservatorium (1979), School of Arts, Northern Rivers C.A.E. (1981)**, David was appointed **Professor of Music at the Tasmanian Conservatorium of Music** in 1985, the first Australian flautist to obtain professorial rank. David was accorded the title of **Emeritus Professor** by the University of Tasmania in 1990.

He toured for the **A.B.C.** in August 1979, appearing with the Melbourne, Adelaide and Tasmanian Symphony Orchestras. In 1989 he visited China and served as Visiting Professor at **Central Conservatory of Music, Beijing**.

David became **Head of the Higher Education Office** in Sydney and helped establish **Adelaide's Helpmann Academy** in 1993.

In 1996 David accepted the position of Executive Chair, Academic Board, **Australian Institute of Music**, and was appointed Principal in October 1996.

He died in Sydney on May 12, 1997, aged 63 years.

## Flute Concerts and other events

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

### RECITALS AUSTRALIA WEDNESDAY LUNCH HOUR CONCERTS

Venue: Pilgrim Church, 12 Flinders Street, Adelaide.  
Cost: Adults \$5, Concession \$3. Tickets at the door.  
Enquiries: Recitals Australia, Ph. 8266-4936.

**Wednesday, May 30, 1-10 pm**

Amy Elks – Flute  
Ibert, Bach and more

### ELDER HALL LUNCH HOUR CONCERT SERIES

Time: 1-10 pm  
Cost: \$6, Tickets at the door.

**Friday, June 22**

Thea Nielsen – Flute (From Berlin), Oliver Fartach-Naini - Guitar.  
Australian premieres of music by Jose Ciblis, Coco Nelegatti, Carlo Domeniconi, Stephen Whittington.

### ADELAIDE EISTEDDFOD SPECIAL AWARD WINNERS' CONCERT

Venue: Rosefield Uniting Church, 2 Carlton Street, Highgate.  
Date: September 3, 7-30 pm,  
Admission: Adult, \$8; Members/Seniors/Students, \$6; Children under 16, free.

### SYDNEY FLUTE ACADEMY

When: Saturday, June 30 – Sunday, July 1  
Venue: SCEGGS, Redlands  
About: Three-day, intensive flute and health workshop, with tutors Sally Walker and Paul Dhasmana  
Website: [www.sydneyfluteacademy.com](http://www.sydneyfluteacademy.com)

### SECOND SYDNEY FLUTE FESTIVAL

When: Saturday, September 29 – Monday, October 1  
Venue: Sydney Conservatorium of Music  
Artistic Director: Elizabeth Koch, OAM  
Guest Artists: Michael Cox, Marianne Gedigian, Alexa Still  
**Programme includes flute competitions**  
Enquiries: e-mail [lyndie@leviston.com](mailto:lyndie@leviston.com)  
Website: [www.sydneyflutefestival.com.au](http://www.sydneyflutefestival.com.au)

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

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

**Friday, June 1**

Professor David Cubbin plays music by Miriam Hyde and Quantz (a tribute on the 10th Anniversary of his passing) and recordings made by 5MBS of flautists Uwe Grodd and Alex Castle in concert at Adelaide venues.

**Friday, August 3**

Multiflutes, including the National Flute Choir conducted by Amy Rice Blumenthal, The 14 Berlin Flutes and their new CD *Flute Waves* and Andy Findon multitracking flutes of many types and sizes from his new CD *When The Boat Comes In*.



*"You can sight-read better if you know your scales and arpeggios"*

~ James Galway ~



## Students' Page by Amy Balales

### "Year 12 Music"

Currently a year 12 student at Marryatville High School I have chosen to study both Music Craft and Music Practical.

The four components I have chosen for these subjects are:

- ☞ Musicianship (theory, harmony, arranging)
- ☞ Performance Special Study (large work to be played and analysed)
- ☞ Solo Performance
- ☞ Ensemble (orchestral playing assessment).

My repertoire so far is:

#### Solo Performance

- ☞ Chaminade's *Concertino*
- ☞ Handel's *Sonata in A Minor*
- ☞ Taktakishvili's *Sonata*
- ☞ Faure's *Morceau de Concours*

#### Performance Special Study

- ☞ I have begun tackling Mercadante's *Concerto in E Minor*.

Some may think music is a 'bludge' subject: it is 'faaar' from it, taking a lot of hard work and dedication and at the moment is one of my highest maintenance subjects. Though I have only just finished term one in what has proven to be my most grueling year so far, a few essentials have become clear and have helped me to attain what I believed to be a very successful term for myself:

#### 1. Choose pieces you are comfortable with that show off your best qualities.

Chose pieces that embrace your qualities, not expose your weaknesses. It does not matter how difficult the piece is but how well you perform it. If you are not comfortable with the piece it is best not to perform it. Performing a so called 'easy piece' beautifully will get twice the marks than a performance of a piece that you have clearly not mastered.

#### 2. Make sure you are comfortable with your accompanist!!

If you are not comfortable with your accompanist, arrange more practice times or change as soon as possible. There is nothing worse than having to worry about when your accompanist is going to make mistakes. If you do not have confidence in your accompanist you cannot be confident or comfortable in the performance.

#### 3. DO NOT let your nerves take control.

Nerves are good to a certain extent; they're what give your performance a little extra zest and give you the energy to last the whole performance. However when they take over they can undo all your hard work and preparation and ruin your performance. When you feel that nerves are going to consume you take a deep breath; it'll all end up okay in the end.

#### 4. Always keep up your Aural work.

This is the one thing I regret from this term, the neglect of my Aural work. Aural does not only help keep the theory side up but also improves your ears for when you are playing, and though I hate to say it, theory really does help the playing and understanding of the pieces.

#### 5. No matter how busy you are ALWAYS TAKE TIME TO PRACTICE!!

Practice is absolutely essential; no buts about it. If you neglect to practice you are taking two steps backwards! I have found myself doing at least 20 minutes a night, usually closer to an hour. You can use it as a break between studying for other subjects to clear your mind, just make sure you do it! Remember practice makes perfect.

So far this year these are the most important points that have helped me improve my performance. I hope they're helpful to others also, and do remember, while music is one of the most time consuming subjects it is also one of the most rewarding.



"When Hari puts the flute to his lips  
The still are moved and the moving stilled;  
Winds die, the river Yamuna stops,  
crows fall silent and the deer fall senseless;  
bird and beast are stunned by his splendour.  
A cow, unmoving, dangles a grassblade from her teeth;  
Even the wise can no longer hold firm their own minds."

~ Sur Das ~

## Teachers' Page – by Julie Todd

### "Playing With Others"

The new *Flute For Leisure* syllabi is the greatest thing since sliced bread. We can play all those fun pieces that we were going to learn anyway and put them to work in an assessment. It feels great having a **whole backing band on CD!**

But there is another bonus that may not be quite so obvious. There is an extension for live music making too. **Ensemble pieces** have been included in the form of **duet pieces from Flute With A Twist by Marianne Broug**. These include clever pieces using *intervals, mirror image playing* and *reverse reading*.

In the **Fantasy and Feelings** sections there are some exciting sounds in pieces with very descriptive titles. But the best part is that two real people can get together, making music. This is the thing that gives us the warm fuzzy, happy feeling that we musicians treasure so much. The teacher or even another student can be the accompanist for that piece too, which is another bonus.

There are plenty more opportunities to make music together by playing with a piano in the normal way with the music of Australian composers such as **Pauline Chang** and **Kerin Bailey**.

Pauline Chang's **accompaniments** are especially kind to accompanists and

### Böhm Flute Turns 160

The Böhm Flute celebrates its 160th anniversary in June.

It was designed and perfected by the **German flautist**, goldsmith and inventor **Theobald Böhm (1794-1881)**.

In 1828 he established a flute-making business in **Munich** and redesigned the key-work of the conical bore eight-keyed flute.

many teachers will be able to manage them.

Another point to remember with the *Flute For Leisure* syllabi is that you are free to substitute another piece of a suitable level. If for instance, your flute group happened to be playing a great piece in which your exam student is playing part 1, why not enter that piece for assessment?

So my special plea is **'Don't forget that special feeling of joy we get from playing together'**? In this day and age when we don't have to speak to a person either live or on the telephone because we can use SMS or e-mail we are becoming far more isolated. We can play group games via the internet without physically meeting another person.

Unless our young flute players are playing together in a band at school or in an ensemble that you have organized, they can be quite alone in their flute playing. Here are some opportunities to show students how amazing playing together feels.

Hopefully when the much-anticipated second half of the *Flute For Leisure* syllabi are completed there will be much more along these lines to challenge and broaden our student's musical lives. And after all everyone wants 'plays well with others' written on their exam or school report. ☺

After experimenting with tone hole placement and mechanism design Böhm produced two innovative new flutes in 1831 and 1832.

He studied acoustics with **Karl Schafhautl** at Munich University in 1846 and in June 1847 made a cylindrical bore silver flute with rectangular embouchure hole, large tone holes and open-standing keys.

**Theobald Böhm's flute of 1847** is now the most widely used flute around the World.

"Q: How many classical flutists does it take to change a light bulb?"

A: Only one, but she'll pay \$5,000 for a gold-plated ladder."

~ Kathy Russell ~

#### ON OUR WEBSITE

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