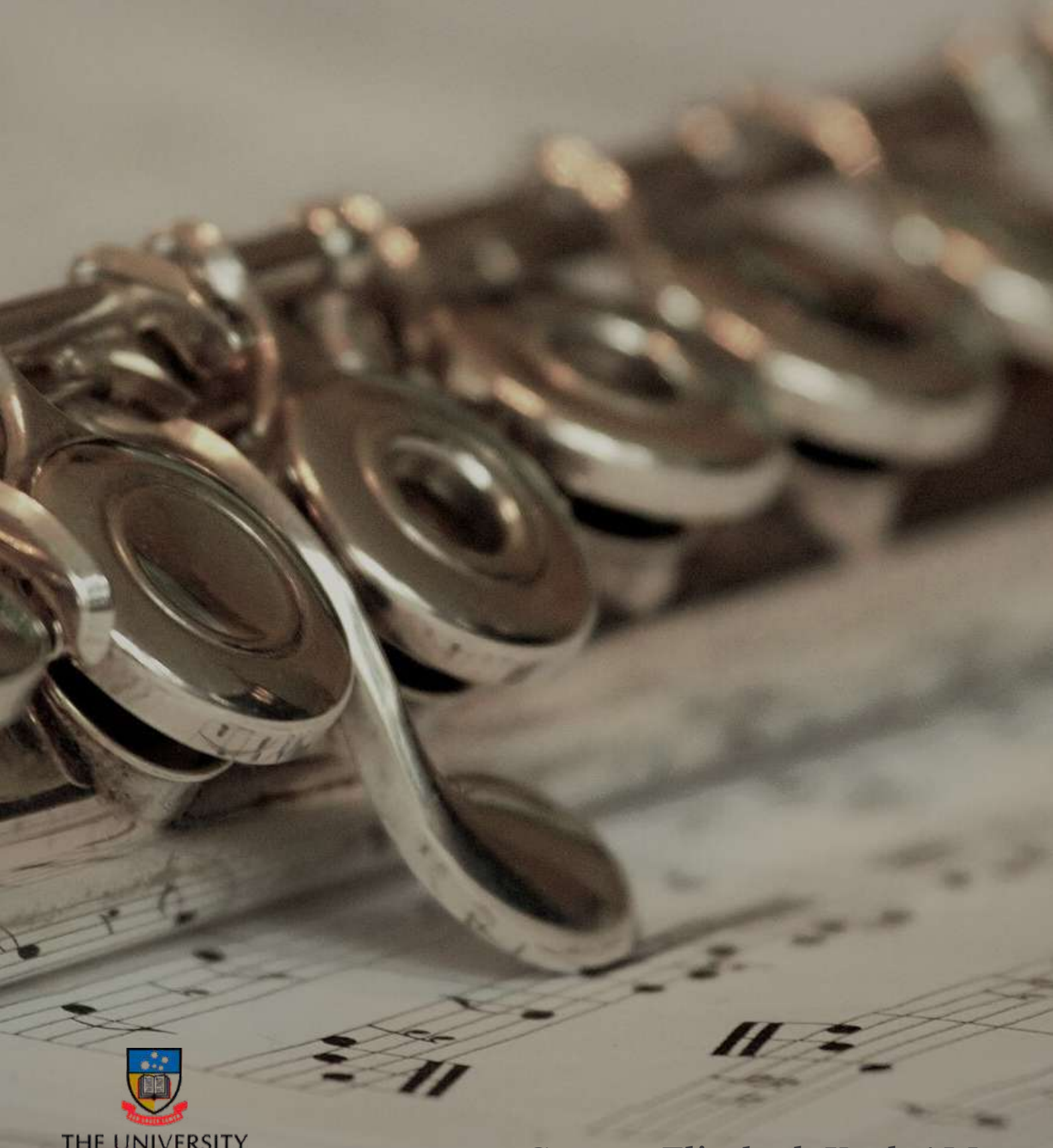


2020

FROM ISOLATION TO INSPIRATION



THE UNIVERSITY
of ADELAIDE

Curator Elizabeth Koch AM

Introduction

I was an 'accidental' flautist, having taken up the flute in the second year of University as a result of a chance meeting with renowned Australian teacher David Cubbin. My principal instrument was the piano, studying with Clemens Leske.

Literally falling into the world of the flute has been in itself an inspiration. Little did I realise how many passionate and devoted musicians I would meet in my career and maintain connections with.

When catching up with a friend recently over a socially distanced coffee, I opened the wrapper of a little Baci chocolate to find this saying enclosed:

Normality is a paved road; it's comfortable to walk on, but no flowers grow

How appropriate I thought, that this small sentence summed up my COVID-19 project From Isolation to Inspiration and what follows are the musical flowers in the form of favourite flute exercises, quotes, teaching methodologies and reflections of time in isolation.

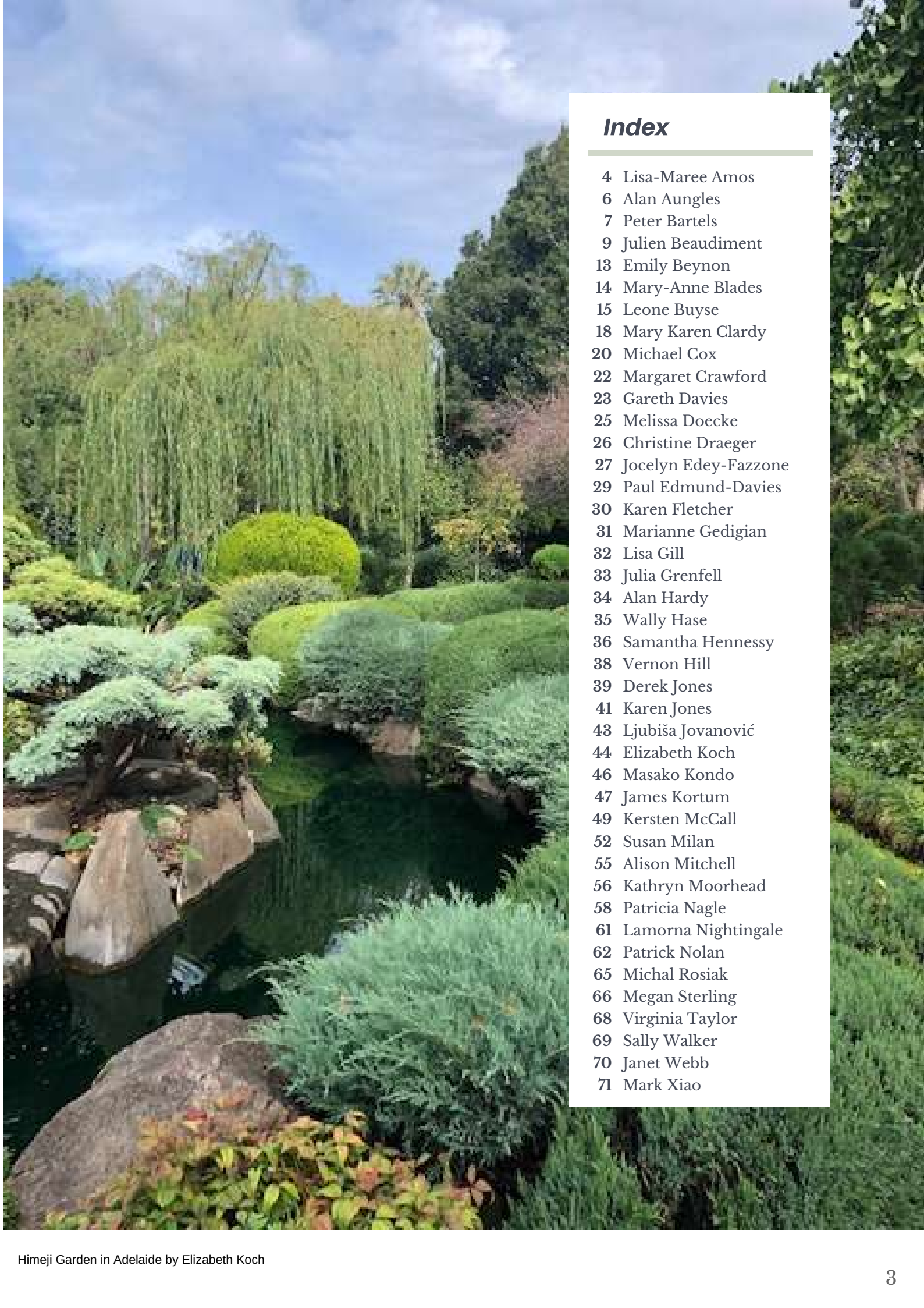
I have called on this stellar list of flute friends and colleagues from Australia and overseas to contribute during this period of sudden isolation. And what a truly amazing response I have received from around Australia and as far afield as Hong Kong, Paris, Lyon, Texas, Belgrade, London, Vienna, Amsterdam and Auckland.

I thank everyone for their willingness to share these special contributions and I hope that teachers and students around the world will enjoy and use this document

A very heartfelt thankyou to Masako Kondo for her special talents in setting this document into something magical.

Curator Elizabeth Koch AM
Associate Professor
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SALLY WALKER

Dystopia to Utopia;

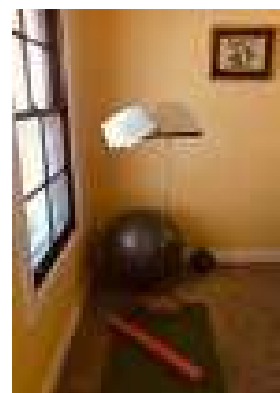
Hotteterre and Imagination in the time of COVID - 19

Sally Walker is Lecturer of Classical Woodwind Performance at the Australian National University, Principal Flautist with the Omega Ensemble and regular Guest Principal with the Australian Chamber Orchestra.

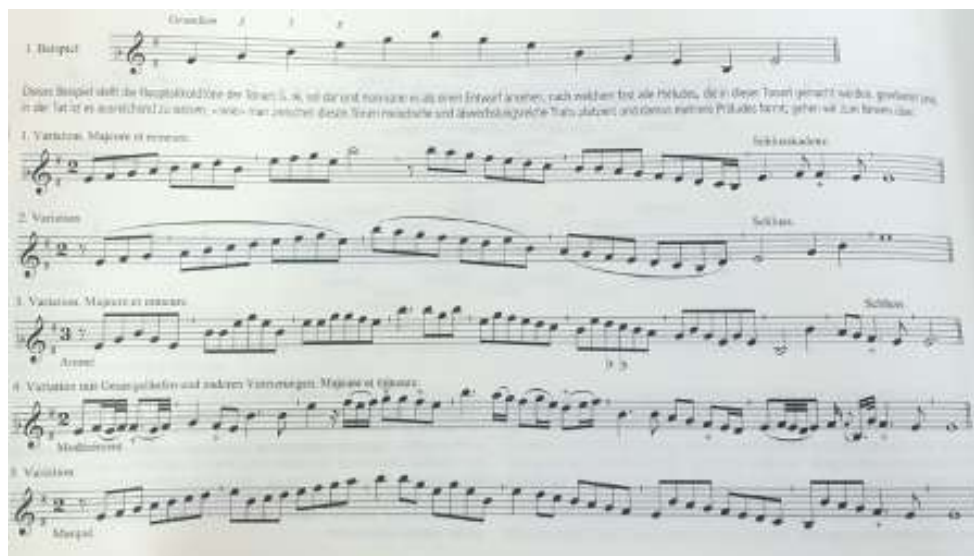


How we need each other and how we need music has been made profoundly clear over these last weeks. There is plenty we can live without and a chance to reconsider what we live for. Balcony concerts, online lessons and home recordings are a reminder that what is essential, adapts to survive. Despite cancelled concerts confronting a sense of purpose as well as a capacity to earn an income for many musicians, there is also what ANU Human Futures Fellow Dr Arnagretta Hunter (who has flute lessons with me when she has time) calls “Dystopia to Utopia”; a chance for a complete rethink and “reset”. To clean out our music shelves and find new or forgotten gems, to enjoy the quiet discipline of practice for its own sake with no concert date, and a chance to slow down and make deliberate choices. What music do I really want to play? What music needs to be heard once we have concerts again?

The much-missed concert halls and recording studios are designed so that one loses a sense of time and focuses entirely upon the experience of music. Often, they do not have windows. My practice has now been greatly integrated with both nature and my own body. I have little schedule except morning, noon and night, but I know that when the Kookaburras have finished their morning hunting, my most difficult technical exercises are nearly complete. When the butterflies appear, I know it is around 11 am and time for a coffee break. When the dragonflies hurtle past, it is lunch time. My practice room now looks like the photo and each break, I religiously turn to the yoga and pilates exercises that previously required a trip into town.



It has been a chance to do something new with the intense concentration, reception and imagination that accompanies being less occupied. Trying to get ahead on some cadenza writing, I revisited HOTTETERRE's “*L'Art de Préluder*”, which I am now practising daily. This exercise is a wonderful way of being inventive on one chord (which you vary) and can be used to practise fingering, articulation, dynamics, phrasing and ornamentation.



Hotteterre, Jacques Martin *L'Art de Préluder*. Paris: 1719 (trans. Dagmar Wilgo), Walhall EW 815 p. 8



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