

**Discovering the Contemporary Relevance
of the Victorian Flute Guild**

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Chapter One

Introduction

The Victorian Flute Guild (VFG) was established in 1969 by Leslie Barklamb, a virtuoso flute player and the first permanent flute teacher at the Melbourne Conservatorium of Music (Tregear, 1997). The VFG is one of very few flute societies still operating in Australia that promotes flute music and flute playing at all levels.¹ The Guild runs several events annually including the prestigious Leslie Barklamb Scholarship, ensemble competitions, master classes and recitals from leading Australian and international flautists, workshops and professional development days, as well as the running of several flute ensembles.

Since its inception, the Guild has maintained four main aims:

1. To promote and encourage the learning and study of the flute, flute playing in all idioms and to support and encourage all forms of music education.
2. To promote close relations and cordial co-operation between flautists of all grades (both professional and non-professional) and all other persons interested in flutes, flute playing and musical education in all forms.
3. To promote and organize gatherings of flautists both formally and informally and to encourage groups of players to meet and play together.
4. To encourage and assist in the importation, writing, publishing, performance, recording, broadcasting and appreciation of flute music.²

¹ Others include the Flute Society of NSW, the Queensland Flute Guild and the Flute Society of South Australia. Previous organisations included ACT Flute Society, Alice Springs Flute Society, Australian Flute Society, Darling Downs Flute Society, Darwin Flute Society, Tasmanian Flute Society, Western Australian Flute Society, Newcastle Regional Flute Society, Northern Rivers Flute Society, and the North Coast Flute Society.

² Summary of the aims listed in the VFG Constitution (VFG archives) as listed on their website <http://www.victorianfluteguild.org/bio.html>, accessed 2nd October 2012.

Although the main goals and activities of the Guild have not greatly changed, the society in which it operates has. This study aims to discover the current impact and importance of the VFG. It will investigate how the VFG fulfils their stated objectives, problems that they have faced and are facing, how they have overcome them, how they have changed over time, and by doing so will ascertain how well the VFG's aims meet the needs of their membership. This is the first study to investigate the VFG, though it is limited by the amount of time allowed to complete the project (one semester) – the effect of which is outlined in the methodology. Despite these parameters, the study will shed some light on the VFG's function in fluting society and how this has changed since its inception, and it will also be significant for the organisation itself, by reflecting on their past in order to inform future endeavours.

Methodology

This project uses three main sources of information to inform its investigations. The VFG's archive³ reveals the objectives and operations of the Guild since their inception, as well as membership statistics, attendance at and reception of events, financial information, and activities of the Australian fluting community.

Due to the relatively small amount of information available on the Guild in its infancy, interviews were conducted with VFG members, shedding light on the Guild's early history as remembered by those who were active within the organisation when it began. Due to time limitations, only three interviews were conducted, with Frederick Shade, Annette Sloan and Margaret Crawford. While Crawford has been away for most of the history of the Guild, she has had close contact with its members and has had similar experiences during her time as president of the Sydney Flute Society and is therefore in a position to comment on the Guild

³ The VFG archives are held at the home of their president, Annette Sloan in Malvern East, Victoria.

from a point outside of its internal operations. In her interview she discussed the attitudes of tertiary students and the impact of busier lifestyles on music and organisations. Shade discussed the process in which the Guild was formed, the function it served, and the man behind it all, Leslie Barklamb, and Sloan discussed the aims of the Guild and how they have been met, both in the past and with the current activities of the Guild.

As the Monash University Human Research Ethics Committee (MUHREC) does not allow access to interviewees' contact details, interview participants were selected by VFG president, Annette Sloan, based on their involvement with the Guild since its inception, their ability to contribute knowledge relevant to the study and their ability to be interviewed by the researcher⁴. Due to the small number of people who met these criteria, Sloan selected herself as a participant, and forwarded letters of invitation to participate in the study to the two others on behalf of the author,⁵ along with the interview questions⁶ and the explanatory statement⁷, with both agreeing to be interviewed. Each participant then contacted the researchers to organise the interview time and place. A risk assessment was conducted and concluded that, for the safety of the interviewer, interviews were to be conducted in a public setting. The date, time and place of the interviews were communicated to the School Executive Officer, Sue Jedynek, and the supervising researcher, Honours Coordinator Dr Joel Crotty. The interviewer, Alice Bennett, contacted Crotty via telephone upon arrival at the meeting destination, and again upon leaving. Consent forms were signed and collected before the beginning of each interview, and participants were

⁴ Approval from MUHREC for the interviews and questionnaire (low risk project involving humans) was sought and granted, providing permission to conduct the study was granted by Annette Sloan, president of the VFG, on their behalf, and the process outlined in the methodology for both the interviews and questionnaire was adhered to. All material will be stored in a locked filing cabinet at the Sir Zelman Cohen School of Music, Monash University for five years, after which it will be destroyed.

⁵ Invitation to interviewees: Appendix A

⁶ Interview questions: Appendix B

⁷ Explanatory Statement for interview participants: Appendix C

given the option of being identified in the report by name or pseudonym, or remain anonymous. The interviews were recorded, and the transcripts sent to participants for editing and approval before the information was used.

A questionnaire was sent to twenty VFG members asking about their thoughts on VFG events, and the aims and contemporary relevance of the Guild. Again, due to the size and time limits of the project, only twenty members were invited to participate. Those members were selected from the list of flute teachers held by the VFG, as they had agreed for their contact details to be made publically available. So that the researcher could remain detached and unbiased in the selection process, Annette Sloan chose the twenty participants to include a broad range of demographic details in order to represent members who may have different needs or expectations from the Guild. Those details include some who had been members for more than ten years, some who had been members for less than five years, professional flautists, committee members, teachers who enrol their student with the Australian Music Examinations Board, those who enrol students into other examination systems, primary school teachers, secondary school teachers and those who teach in a private studio. The selected participants were emailed an invitation to participate⁸ along with the explanatory statement⁹ and the questionnaire itself¹⁰, and asked to email back their response. Those who chose to participate filled out the questionnaire on their own computers using Microsoft Word, and emailed back the completed form to the researchers. To ensure each participant's ability to answer questions openly and honestly, all answers were anonymous. While the author did receive the senders name with every

⁸ Invitation to questionnaire participants: Appendix D

⁹ Explanatory Statement for questionnaire participants: Appendix E

¹⁰ Blank questionnaire: Appendix F

emailed response, this information was not recorded. Responses were allocated a number so that any participant discussed in the report was referred to by a pseudonym, e.g.

Participant 4 feels that...

As only six members chose to participate in the questionnaire, the responses cannot be deemed to represent the membership as a whole.¹¹ The results are skewed towards members who are flute teachers between the ages of 30 and 69, with a representation of members living in rural Victoria. Consequently, a large part of the questionnaire will not be used in this project, as the limited results are inadequate to draw conclusions from. Only the questions in relation to the Guild's aims and contemporary relevance will be used to inform the discussion in Chapter Four, outlined below.

Literature Review

Currently there has been nothing substantial published on the VFG. One article in *The Australian Journal of Music Education* (Anon., 1971) announces its foundation and lists activities during its first year, though it goes into little detail. The evidence used to support this study will be mainly archival data, including all issues of *The Flautist*¹², the official journal of the Guild, the first issues of which¹³ were most informative as they explain Leslie Barklamb's ambitions and intentions in forming the Guild and the way in which he wished it to proceed. Of similar use was a tape of an interview in 1989 with Leslie Barklamb by Robert Brown¹⁴, with the contribution of Guild members Annette Sloan and Jim Scroggie, in which

¹¹ Questionnaire responses: Appendix G

¹² As many authors in *The Flautist's* articles are anonymous, and due to the large number of references to these articles, all references of *The Flautist* will be in footnote form

¹³ Leslie Barklamb, *The Flautist*, 1970-1971, Vol.1 Nos. 1-4

¹⁴ Leslie Barklamb recorded interview with Robert Brown, 1989, tape held in VFG archives. No accession number.

Barklamb describes the formation of the Guild and also the flute society he started in the 1920s.

The Flautist also provided enough information to form a complete list of chronological events organised by the VFG, and showed how well attended different functions were, how well different events were received, who was involved with the committee, and some information on the fluting community in other parts of Australia. Other archival data includes the original constitution of the VFG stating their rules and aims, minutes from committee meetings including information on the organisation of different events, reflection on events, financial information and correspondence with other Guilds and musicians.

Mary Sheargold's research into Leslie Barklamb (2003) provides much insight, not just into Barklamb himself, but also the establishment of the Guild and other flute societies around Australia. A four part article titled *The Life and Times of Leslie Barklamb*¹⁵ sheds light on Barklamb's life from early childhood until he was awarded the honorary Degree of Master of Music at the University of Melbourne in 1976. Sterman's book *John Amadio – Virtuoso Flautist* (2002) describes Barklamb's teacher and shows how he might have been influential in both practical and pedagogical ways. Fairweather's book on Alberto Zelman (1984) gives an account of the rivalry between Zelman's Melbourne Symphony Orchestra and Bernard Heinze's University Orchestra and Barklamb's role in each of them. John Wion's autobiography (2007) describes Barklamb's generosity and commitment to his students, providing a case study of Barklamb's relationship with his students.

¹⁵ 'The Life and Times of Leslie Barklamb', *The Flautist*, Vol. 5 No. 4 pp. 3, Vol. 6 No. 1 pp. 2-4, 3 pp. 2-4 and 5 pp. 4-5, September 1975-December 1976

Chapter Outlines

The discussion of the contemporary relevance of the VFG cannot take place without reference to its history. Chapter Three will provide an account of the Guild's activities from 1970 to 2012, as well as discussing their success and failures, difficulties they have encountered and how they have overcome them. Chapter four will discuss the aims of the Guild, how well they fulfil them and how relevant they are in modern Victoria, with reference to the interviews and questionnaire results. In order to understand the motives of the Guild, Chapter Two will give a brief description of Leslie Barklamb's life, his agenda in creating the VFG, and the launch of the Guild.

Chapter Two

Formation of the VFG, 1969

This chapter will explain how and why the VFG was started. It will first discuss Leslie Barklamb, the man whose vision it was, in order to understand his motives for starting a flute society, how he came to be such an influential figure in the Australian fluting world, and how he was successful in his venture. It will describe the flute club Barklamb started in the 1920s, how he attributes its failure and how he addressed those problems in his second attempt in 1969. This chapter also will recount the events in July 1969 that effectively launched the Guild, and describe how the Guild was organised, the functions it aimed to fulfil and the ratification of its constitution.

Leslie Barklamb

Leslie Barklamb (1905-1993), is widely known as the “father of the flute” in Australia (Sheargold, 2003), as by the time he founded the VFG in 1969 there were professional flautists in every state of Australia who had been a student of Les’, including Vernon Hill (Melbourne), David Cubbin (Adelaide) and Linda Vogt (Sydney) (Sheargold, 2003: 57-58), as well as successful expatriates such as John Wion and Douglas Whittaker.¹⁶

Barklamb grew up in Benalla, Victoria, and played the piccolo from a young age, taught by his father¹⁷. In 1917 he auditioned for lessons with John Amadio, “one of the worlds’ first acclaimed flute soloists” (Sterman, 2002), travelling to Melbourne by train for weekly lessons until the family relocated. After Amadio’s departure overseas Barklamb learnt from Alfred

¹⁶ Leslie Barklamb recorded interview with Robert Brown, 1989, tape held in VFG archives. No accession number.

¹⁷ ‘The Life and Times of Leslie Barklamb: Part 1’ from *The Flautist*, 1975, Vol. 5 No. 4, pp. 3

Weston Pett.¹⁸ During his time at the University of Melbourne Conservatorium where he obtained a Diploma of Music in 1925, Barklamb played with Alberto Zelman's amateur Melbourne Symphony Orchestra for the then Madam Melba (later Dame Nellie)'s series of concerts. He also took part in the Opera seasons of 1924 with conductor Paolantonio, 1926 with Bavnigolo, 1928 with Wurmser and 1929 with Kurtz, the orchestras for which were recruited from all over Australia in order to produce the finest orchestral performance the country had to offer¹⁹.

Barklamb was one of only two musicians²⁰ to play for two rival orchestras in Melbourne in the 1920s: Bernard Heinze's University Orchestra and Alberto Zelman's Melbourne Symphony Orchestra (MSO) (Sheargold, 2003: 17). Heinze's orchestra received financial support and was able to pay professional players for both rehearsals and performances allowing the conservatorium students the opportunity to play alongside and learn from them. Due to Heinze's circle of support and the number of professionals involved (Sheargold, 2003: 16), the MSO amalgamated into the University Orchestra which took on its administration, funds and eventually its name.²¹ By this stage, after playing in Heinze's orchestra as a student, Barklamb now played as a staff member of the University of Melbourne Conservatorium. About six years after Zelman's death, the key members of the original MSO formed the amateur Zelman Memorial Symphony Orchestra (ZMSO) in 1933, whose aim is to ensure that everyone has the opportunity to participate in an orchestra if they truly love music (Sheargold, 2003: 17).

¹⁸ No information could be found on Pett. Although one article in *Australian Musical News* does mention him, it only names him as Barklamb's teacher. 'The Life and Times of Leslie Barklamb: Part 1' from *The Flautist*, 1975, Vol. 5 No. 4, pp. 3

¹⁹ 'The Life and Times of Leslie Barklamb: Part 2' from *The Flautist*, 1976, Vol. 6 No. 1, pp. 3

²⁰ The other was violinist Bertha Jorgensen

²¹ 'The Life and Times of Leslie Barklamb: Part 2' from *The Flautist*, 1976, Vol. 6 No. 1, pp. 3

Throughout the 1920s Barklamb also performed at the State, Regent and Capitol Theatres, playing music for silent films (Sheargold, 2003: 15), and participating in John Bishop's Chamber Music Guild (Symons, 1989: 94). In the 1930s he was influential in developing musicians' rights, particularly for orchestral players who were often persecuted by the conductor in front of their peers; consequently on several occasions he confronted conductor Bernard Heinze in defence of other players (Sheargold, 2003: 19). He organised an Orchestral Committee so that the players had a spokesman to negotiate with the management of the orchestra and also set up the Provident Fund for which money was collected weekly from all permanent players in the orchestra so that when a player became ill and had to take time off work, they would have an allowance from the fund. Previously, players who became ill would often be stood down without pay.²²

Having become a Chief Study teacher at the Conservatorium from 1929, teaching became a large part of Barklamb's life. Thus when a "dysfunction of the fingers of his left hand" untreatable with surgery²³ along with his unsuccessful audition for principal flute of the MSO in 1958 (Sheargold, 2003: 2) caused him to retire from the MSO, Barklamb dedicated his life to his students and the wider fluting community.

Barklamb became *the* flute teacher in Melbourne²⁴. Not only was he the predominant teacher for advanced flute students in Victoria, he also welcomed players for which flute was a secondary instrument and those who wanted to teach, believing that everyone should have the opportunity to learn the instrument if they wanted to (Sheargold, 2003: 24, 27).

²² 'The Life and Times of Leslie Barklamb: Part 3' from *The Flautist*, 1976, Vol. 6 No. 3, pp. 3

²³ 'The Life and Times of Leslie Barklamb: Part 4' *The Flautist*, 1976, Vol. 6 No. 5, pp. 4

²⁴ Margaret Crawford recorded interview with Alice Bennett, 16th September 2012

According to his students, Barklamb was also a mentor and father-like figure. Annette Sloan, former student of Barklamb's and current President of the VFG remembers him:

He was such a wonderful person in lots of ways, it wasn't just flute playing. He'd do anything for his students. I can tell you, John Wion was a very poor fellow when he was young, and what did Les do? He bought him a flute and encouraged him and gave him lessons and everything, and look where he got to in the end!²⁵

John Wion was the principal flautist from the New York City Opera from 1965 to 2002. He was Professor of Flute at the Hartt School, Connecticut, before retiring in 2007, and has performed as a soloist, chamber musician and orchestra member in Australia, U.S.A., New Zealand, Italy, Mexico, England, Finland, Peru, and Canada.²⁶ All this began when he played *The Whistler and His Dog* on his tin piccolo for Barklamb as a sixth grader, and Barklamb arranged for him a high pitched wooden Rudall Carte flute, and sent him to have lessons with former student Dorothy Jelbart (Wion, 2007: 12-13). Wion describes Barklamb:

When Dad died we had no money for lessons, but Mr. Barklamb insisted on teaching me for free... He was a very generous man and a wonderfully enthusiastic teacher and person. He was always lending flutes and music to people, and I know that he lost a lot of both. (Wion, 2007: 16)

As well as being kind and generous to his students, Barklamb had a knack for talent spotting and often tailored lessons to each student depending on what he thought they should do for a career (Sheargold, 2003: 25). Some he would push to be orchestral players and soloists in Australia, such as Fred Shade who he encouraged to perform as much as possible, even

²⁵ Annette Sloan recorded interview with Alice Bennett, 10th September 2012

²⁶ John Wion's biography: <http://www.johnwion.com/biography.html> accessed 22nd October 2012

persuading him to perform a concerto movement at the age of twelve with a Junior Symphony Orchestra:

I was terrified, I didn't think I was up to it, but Les did and he made me believe I was. On the day of the concert, he presented me with a signed copy of the concerto wishing me luck in the performance (Sheargold, 2003: 45)

In other students Barklamb saw great potential as teachers, as Annette Sloan remembers:

I would never have become a teacher if it hadn't been for Les coming and saying to me "right, dear, you're going to teach!" I said "no, I know nothing about teaching" and he said "yes you will!", and forthwith he sent me someone to teach²⁷

Sure enough, after several years working in the spinal injuries unit at the Austin Hospital, and the rehabilitation centres of Maryport and Coonac, Annette travelled overseas, married a Scots marine engineer, had three sons and began teaching flute in schools.²⁸

The Inauguration of the VFG

In the 1920s Barklamb had formed a flute society similar to those in America, whose magazines were the single source of fluting news for Australian players²⁹. With about twenty members, mostly amateurs and students, the club lasted about nine years. Barklamb describes the demise of this club as going into a "slow but uncontrollable diminuendo and eventually into silence" and considers that a "lack of support from professional players,

²⁷ Annette Sloan recorded interview with Alice Bennett, 10th September 2012

²⁸ 'Know Your Committee: Annette Sloan', *The Flautist*, 1976, Vol. 6 No. 5 pp 16. 'Annette Sloan', *The Flautist*, 1990, Vol. 20 No. 2 pp. 25

²⁹ Leslie Barklamb recorded interview with Robert Brown, 1989, tape held in VFG archives. No accession number.

together with the factors mentioned above (talkie pictures, recordings, tapes, wireless, television etc.)³⁰ were the primary causes.

Thus in his second attempt, at retirement age, he used his many contacts – mostly former students – to garner support from professionals all over the country³¹. Barklamb formed a planning committee consisting of Frederick and Elizabeth (Libby) Shade, John and Nariida Coleman and Jim Scroggie, all of whom were active members of the Guild for many years. Taking advantage of the presence of two former students and successful international artists at the time, Wion and Whittaker, Barklamb sent out several hundred hand written invitations to a concert at Melba Hall, featuring the two expatriates as well as Linda Vogt (Canberra), David Cubbin (Adelaide), Vernon Hill (Melbourne), Arnost Bourek (Czech, principal flute of the MSO) and pianist Margaret Schofield. Approximately 300 people came to the concert, and were asked to produce a flute to gain entry.³² They were each given a piece of manuscript paper which had one of four parts of a Bach chorale, and were asked to pin the paper onto the back of the person in front of them because there were not enough music stands or room to put them. Barklamb described the event to Robert Brown in his 1989 interview:

When it came time we started to tune up, well you'd never heard such a sound in your life, it was miraculous! ... There were high pitched flutes, low pitched flutes and recorders and all

³⁰ 'President's Report', *The Flautist*, 1970, Vol.1 No.1 pp. 1

³¹ Frederick Shade recorded interview with Alice Bennett, 5th September 2012

³² While Barklamb's 'President's Report' in the June 1979 edition of *The Flautist* (Vol. 9 No. 2 pp. 1) claims that 365 flautists were present at the Melba Hall concert, his 1989 interview with Robert Brown claimed 298 attendees.

sorts of things, and when they played it all sounded all right! It was so out of tune, but it'd sort of came back to be in tune! So we played these things and it was a real knockout.³³

At the end of the concert each person was asked to answer whether or not they wanted a flute society and if they would be willing to become a member of such a society. Annette Sloan collected the paper and reported that there was not a single 'no' to either of the questions, thus the 298 attendees became the first members of the VFG.³⁴

Barklamb's intention behind the Guild can be found in the first volume of the Guild's journal, *The Flautist*, which was first printed in 1970, one year after the inauguration of the Guild. The first President's Report³⁵ from Barklamb describes the climate after World War I as leading to an "enormous body of folk who wanted to play music" as "amateurs (which word took on a new meaning)". It was during this time, in the 1920s, that flute societies flourished in America and other parts of the world, and when Barklamb started his own group in the same fashion. As mentioned above, this fervour did not last much longer than ten years, the world over. It was Barklamb's mission to resurrect this enthusiasm and "lead to a further worldwide awakening of a practical interest in the flute, flute players and flute performance".³⁶ He urged members to participate in the Guild as much as possible by attending at events, providing feedback and suggestions, playing in ensembles and contributing to the journal; his final comment was "let us all to the task".

The main function of the Guild in its infancy was to facilitate group playing, as demonstrated by their first meeting in 1969. In 1970, the Guild hosted a seminar in Bendigo with

³³ Leslie Barklamb recorded interview with Robert Brown, 1989, tape held in VFG archives. No accession number.

³⁴ Leslie Barklamb recorded interview with Robert Brown, 1989, tape held in VFG archives. No accession number.

³⁵ Leslie Barklamb, 'President's Report', *The Flautist*, 1970, Vol.1 No.1 pp. 1

³⁶ Leslie Barklamb, 'President's Report', *The Flautist*, 1970, Vol.1 No.1 pp. 2

workshops and ensemble rehearsals, a 'Flutarium' (gathering of flute players with workshops and rehearsals) in Deepdene with 30 young flautists playing with professionals, and a 'flute-in' similar to the first meeting at Melba Hall, as well as several recitals and talks.

Fred Shade recalls:

We're dealing with the 70s, 40 years ago, when there were limited outlets for music making for flute players. The idea was, as I recall, providing an opportunity for flute players to come together, in big groups and small groups. What came out of that, with varying degrees of success, more so then, was 'flute playing in the home'.³⁷

'Music in the home' began in March 1971 with three volunteer hosts in different areas of Melbourne inviting Guild members to their houses, usually once a month, to rehearse chamber music. By August there were seven groups running, and nine by July the following year. Annette Sloan describes the purpose of the Guild in encouraging people to play together:

I think it made people aware of the possibilities of joining together and playing. Instead of being a lonely person playing the flute by yourself, you could join with a group and have great fun.³⁸

Similarly, Margaret Crawford describes the Guild as having "a strong social feel and a philosophy of 'we're all in this together for music, flute, fun and fellowship'."³⁹

In 1970 the Guild's Constitution was drafted and ratified⁴⁰, with their aim being "to promote and encourage the learning of the flute, flute playing in all idioms, and to support all forms

³⁷ Frederick Shade recorded interview with Alice Bennett, 5th September 2012

³⁸ Annette Sloan recorded interview with Alice Bennett, 10th September 2012

³⁹ Margaret Crawford recorded interview with Alice Bennett, 16th September 2012

⁴⁰ 'President's Report', *The Flautist*, 1970, Vol. 1 No. 3 pp. 1

of music education".⁴¹ This aim was to be attained through several objects including the promotion of closer relations between flautists, music educationalists and any other body having similar or like interests; assisting in the setting up of student curricula and/or examination standards in flute music; to promote and organise gatherings of flautists; to assist students in the preparation and presentation of examination music; to encourage and assist in the importation, writing and publishing of flute music, especially Australian compositions; to encourage the broadcasting of works played by international artists of all idioms, and the performance of Australian compositions; to encourage an international appreciation of the flute and flute playing; to be a central medium of useful information on matters pertaining to the flute and flute playing; to establish, build up and maintain a library of music of all types, and a museum of instruments, manuscripts, paintings, etc.; and to raise sufficient funds by annual subscriptions, donations or otherwise to enable the Guild to realise its aim and objectives.⁴²

Conclusion

Leslie Barklamb's outstanding commitment to his students formed a generation of flute players loyal to him, allowing his dream of creating a flute society in Victoria to become a reality. When he called the professional flute players of Australia together in 1969, being mostly former students of his they accepted and did what they could to make the launch of the Guild a success, and that it was. The concert at Melba Hall was a historic event for the Victorian fluting community marking the beginning of a flute fraternity intent on promoting not just the instrument, but playing at all levels, the sharing of knowledge between professionals, amateurs, teachers and students, the supporting of new music and

⁴¹ The VFG Constitution, 1970, held in VFG archives. No accession number.

⁴² The VFG Constitution, 1970, held in VFG archives. No accession number.

composers, and facilitating group playing. The Guild then organised several avenues of group playing for all of its members, providing an outlet for music making in a friendly environment that encouraged flute playing and music education. From there the Guild hosted a range of events, some successful and some not, forever contending with ongoing difficulties as well as facing new obstacles, and always attempting to fulfil their stated aims.

Chapter Three

The VFG, 1970-2012

This chapter will discuss the Guild's activities over the last 42 years, their successes and failures, problems that they have faced and how they have overcome them. I have divided the Guild's events into four categories; group playing, camps and excursions, education and concerts, conventions and festivals, examining the success of each over time. Lastly, the passing of Leslie Barklamb and its effect on the VFG will be noted.

Group Playing

Group playing has always been a large part of the VFG's activities, beginning with the first concert in 1969. Soon after, 'Music in the Home' began (discussed in Chapter Two), and grew to nine chamber groups in 1972. These groups carried on over the years, constantly changing in numbers and meeting places, with groups ending and starting at various times. While a chamber music concert was organised for these groups in 1972, this was not a recurring event. Groups would play at the Annual General Meeting (AGM), which is now an annual occurrence, and at retirement villages or community Christmas events. The VFG Wind Ensemble was started in 1975, and a Twenty and Over group in 1976. By the early 2000s these groups had dwindled to three: the Sunday afternoon group, the Monday group and the Tuesday group. In 2006 the Sunday group was renamed after the late Valda Fouvy who had long invited them into her home to rehearse on a monthly basis. This group, now conducted by Annette Sloan, and the Intermediate Group conducted by Jenna Roberts, are all that are left of the original 'Music in the Home'. Margaret Crawford attributes some of the success of the initial groups to the "football club feeling about the early VFG", which is

still alive in the Victorian Flute Ensemble (VFE). While busy schedules and more musical activities in schools have taken some of the interest out of VFG ensemble groups, the VFE has kept this feeling of fellowship. Its origins come from the VFG Wind Ensemble that was established in 1975 with the aim of creating an ensemble of high standard to represent the Guild.⁴³ Vernon Hill was appointed musical director of the ensemble, and auditions were held for members of AMEB grade 6 standard or higher. A concert was advertised for the 24th of April 1975 at Melbourne Town Hall however there are no other references in *The Flautist* to this concert, which suggests that it did not take place.⁴⁴ The next reference is a 1976 article calling for members of at least 7th grade standard to audition and noting that ensemble members are expected to commit to regular attendance at rehearsals and performances.⁴⁵ Peter Edge took on the position of Musical Director in 1976, and a sub-committee was formed with Edge, Thomas Pinschof and Bruce Loveland, though their efforts were in vain as they only received six enquiries out of the necessary twelve to make the ensemble viable.⁴⁶ An article in the September 1986 edition of *The Flautist* advertises a concert of the VFE with the 'Alinana Trio'⁴⁷, and there is a report of disappointing attendance at the concert in the following edition.⁴⁸ There is nothing substantial noted until 1988 where Annette Sloan mentions a Senior Flute Choir in the 'Annual Report', with several concerts and Neville Shade as conductor.⁴⁹ There are several other references of the same nature (changes in director, reports from concerts and advertisements for new members),

⁴³ 'VFG Wind Ensemble', *The Flautist*, 1975, Vol. 5 No. 1 pp. 12. NOTE: This issue was incorrectly labelled as Volume 4 Number 1

⁴⁴ 'Wind Ensemble', *The Flautist*, 1975, Vol. 5 No. 2 pp. 9

⁴⁵ 'Victorian Flute Ensemble', *The Flautist*, 1976, Vol. 6 No. 3 pp. 7

⁴⁶ 'The VFG Ensemble', *The Flautist*, 1977, Vol. 7 No. 2 pp. 6

⁴⁷ 'Dates 1986', *The Flautist*, 1986, Vol. 16 No. 3 pp. 28

⁴⁸ 'Annual Report 1986', *The Flautist*, Vol. 16 No. 4 pp. 3

⁴⁹ 'VFG Annual Report', *The Flautist*, 1988, Vol. 18 No. 4 pp. 3

notably the performances in Tasmania in 1996,⁵⁰ a TV Channel 31 performance in 1997 and the beginning of their Annual Concert the same year with conductor Sam Cooke.⁵¹ The VFE ran successfully for many years with Cooke until Mark Shiel took over in 2002, followed by Carolyn Grace, the current conductor, in 2003. Grace has led the ensemble through several concerts annually for the past nine years and continuously adds new arrangements to the flute ensemble repertoire.⁵²

Annual Flute-Ins began in 1970, and similar to the 1969 meeting, a large group of members would come and play together for fun. These were run annually until 1986, and monthly between 1988 and 1990. Currently a somewhat smaller version is performed at the end of each AGM, after performances from various flute groups and the winner of the Leslie Barklamb Scholarship. Christmas carols were a tradition for the Guild: from 1972 until 1990, volunteer members of the Guild gathered each year to play carols, usually at Chadstone Shopping Centre, the Myer city store, and the Melbourne city square, although in 1984 they made 17 appearances at various shopping centres around Melbourne. The Guild also had members performing at the Sidney Myer Music Bowl as part of 'Carols by Candlelight' in support for the Royal Victorian Institute for the Blind.

The ensemble competition, beginning as a section of the Leslie Barklamb Scholarship in 1993 and 1994, also promotes group playing. Organised by Johanna Selleck (flautist and composer), it was open to groups comprising of three or four players without accompaniment, with both a junior and a senior section.⁵³ While the number of entrants in the first year was small, the Guild's confidence that it would grow along with the difficulties

⁵⁰ 'Editor's Desk', *The Flautist*, 1996, Vol. 27 No. 4 pp. 1

⁵¹ 'VFG inc. Annual Report', *The Flautist*, 1997, Vol. 28 No. 4 pp. 2

⁵² 'Committee Member Profile: Carolyn Grace', *The Flautist*, 2005, Vol. 36 No. 3 pp. 7

⁵³ 'Leslie Barklamb Scholarship 1993', *The Flautist*, 1993, Vol. 23 No. 2 pp. 8

of scheduling the popular Scholarship led them to establish the ensemble competition as a separate event in 1995.⁵⁴ It was started by Carolyn Grace and Ruth Friend with 20 groups competing in 8 sections: open small mixed ensembles, open large flute ensembles, 18 and under small and large flute ensembles, 15 and under small and large flute ensembles, and 12 and under small and large flute ensembles. Currently this is the Guild's most popular event and involves 22 sections for different ages, group sizes and combinations, as well as a novice section and an open section. More than 10 schools and universities take part as well as private groups and VFG ensemble groups.

Camps and Excursions

In 1971 the VFG hosted its first Music Camp in Dookie, near Leslie Barklamb's home town of Benalla. Organised by Margaret Brooke, members travelled on Friday evening to the Dookie Agricultural College and took part in ensemble rehearsals under the direction of Leslie Barklamb, Vernon Hill and Peter Edge, followed by a Saturday evening concert. Sunday had diverse activities that included milking cows and photography of piglets as well as master classes and a film on old styles of flutes, finishing the weekend off with a barbeque in the woods with Vernon Hill playing Debussy's 'Syrinx' in the background. The camp was run annually until 1999. Some of the artists who took part in the camp in the form of master classes, lessons and performances include Frederick Shade, Peter Edge, Colin Bubb, Gerald Davies, Margaret Crawford, John Wion and Linda Vogt. Many attendees expressed their enjoyment of the camps in articles for *The Flautist*:

⁵⁴ 'Leslie Barklamb Scholarship Finals', *The Flautist*, 1993, Vol. 23 No. 4 pp. 4

We had great people, an informal organisation, a friendly atmosphere, in-tune music and good wholesome food! – Clare Slattery⁵⁵

Dookie is a great place where we make music together and make new friends. There is always more to be learnt. So, until next year!⁵⁶ – Kaye Duffell⁵⁷

It's hard to describe Dookie to those who haven't experienced it. I've been twice. Both times I've arrived on Friday night feeling like an FJ Holden overdue for the wrecker's yard. After a weekend of reasonably solid flute flaying, too much food, quantities of fresh air that my inner city lungs aren't used to, and a bit of sunshine, I came back to Melbourne feeling, well, if not Porsche-like, at least more like a '75 Belmont that's had a grease and oil change. – Alistair McCaskill⁵⁸

While the Dookie camps were mainly for adults, a smaller and somewhat short-lived version, the 'Fun Day at Rye', catered for families. Organised annually from 1972 until 1977, members would travel to the old family homestead of Annette Sloan in Rye and take part in group playing, tennis, swimming, a small concert and a barbeque. Only one review for the 'Fun Day at Rye' was published in *The Flautist*, regarding the 1972 excursion. Norman Pollock exclaimed that "playing alone is a shallow pleasure compared to sharing the joy of music with others" and then proceeded to give a commentary on the day's activities.⁵⁹

The Guild catered for its younger members with 'Junior Camp', the first of which was in 1974, running twice yearly until 1983 and then annually until 1991. Students attended master classes and workshops in bush settings at 'Clevedon', The Basin, as well as Buxton,

⁵⁵ Clare Slattery, 'Dookie', *The Flautist*, 1973, Vol. 3 No. 4 pp. 7

⁵⁶ Kaye Duffell, 'Dookie', *The Flautist*, 1973, Vol. 3 No. 4 pp. 7

⁵⁷ Alistair McCaskill, 'Dookie', *The Flautist*, 1975, Vol. 5 No. 4 pp. 9

⁵⁸ 'Notes on Dookie', *The Flautist*, 1982, Vol. 12 No. 2 pp. 3

⁵⁹ 'Reflections on Rye', *The Flautist*, 1972, Vol. 2 No. 1 pp. 3

Mt Evelyn and Phillip Island. The 40 attendees of the first camp benefitted from the direction of Leslie Barklamb, Peter Edge and Frederick Shade, and subsequently Guild members would accompany every camp. The 1987 and 1989 camps also hosted saxophone and clarinet students. Other organisations such as the Centre for Adult Education, Peninsula Youth Music Society and Melbourne Youth Music also ran music camps in the 1970s and 80s.⁶⁰ As Melbourne Youth Music's 'January Music Camp' in particular grew to vast proportions (nearly 600 enrolments by 1982)(Mathers, 2007: 150), the VFG Junior Camps diminished due to their function being fulfilled by other musical and educational events.

Education

The Leslie Barklamb Scholarship was originally suggested by Margaret Brooke (host of Dookie camps) as a way of showing gratitude to Barklamb for his outstanding commitment to the fluting community. Brooke proposed that a bursary be established in his name and its inclusion into their Constitution presented to him at the 1971 AGM. In his 'President's Report' in the following edition of the *Flautist*, Barklamb expressed his gratitude for the gesture:

The secret was so well kept and the intrigue so subtle that I was totally unaware of the plots in existence, so much so that, as the details were unfolded, the enormity of it all had such a profound effect, that I could not find words to express my feelings... Suddenly and unexpectedly the Guild has bestowed this outstanding honour upon me... I assure all concerned that I consider it to be the greatest reward of them all and the culminating event of my whole varied professional career.⁶¹

⁶⁰ 'Holiday Camps', *The Flautist*, 1989, Vol. 19 No. 2 pp. 5

⁶¹ Leslie Barklamb, 'President's Report', *The Flautist*, 1971, Vol. 1 No. 8 pp. 1-2

The first scholarship was held in July 1973 at Melba Hall, with 26 young flautists competing in two sections; junior and senior, the winners being Glenys Hay and Glenda Higgins respectively.⁶² The scholarship has been running annually ever since, and is considered a prestigious prize, with many of its winners going on to become successful professional flute players, such as Prudence Davis, Karen Schofield and Paula Rae. The Scholarship was expanded over the years to include 11, 13 and 15 years and under sections, an intermediate and senior section and in 1993 a junior and senior group section, although this was made into a separate competition two years later. In 2011 a study section was also introduced. Since 2011 the Guild have organised a benefit concert to help fund the scholarship, featuring the prescribed repertoire for that year so that candidates may hear the pieces performed live by professional flute players. Each year the winner of the 15 years and under section is presented with the Margaret Brooke Award, and the Nariida Coleman Award goes to the winner of the Intermediate section, while the senior section winner is granted the Leslie Barklamb Scholarship and asked to perform at the Guild's AGM.

While the Scholarship provides a formal occasion for students to compete at a high standard, the Junior and Senior Concerts held at the Yamaha Music Centre in Camberwell between 1972 and 1978 provided a more relaxed atmosphere for performance practice.⁶³ Junior Concerts were organised generally every second month for young players to perform repertoire they were working on, often with feedback from senior Guild members such as Leslie Barklamb and Vernon Hill. The Senior Concerts (AMEB grade 6 and above), while fulfilling the same function, do not seem to have been as popular with students, as they were only organised 4 times per year on average. For the higher AMEB grades and tertiary

⁶² 'Leslie Barklamb Scholarship', *The Flautist*, 1973, Vol. 3 No. 4 pp. 6

⁶³ *The Flautist*, 1974, Vol. 4 No. 2 pp. 4

students, master classes with Australian and International flute players are a valuable resource, and these will be discussed in the following section.

In 1979 the Junior and Senior Concerts were replaced by Flute Fun and Fact Days, run twice annually between 1979 and 1983, then annually until 1988. They consisted of ensemble rehearsals, workshops, lectures, and performances for all standards of playing.

One of the VFG's most successful activities is now the Professional Development day. The Guild hosts a day of seminars and workshops for flute teachers with prominent Australian flautists such as Karen Lonsdale (2011) and Vernon Hill (2012). This began when three 'Teachers' Seminars' were organised in 1974 with Leslie Barklamb, Peter Edge and Fred Shade, however attendance was disappointing and the last was cancelled.⁶⁴ 'Teachers' Master Classes' were organised in 1976 after the formation of a Teachers' Sub-Committee, consisting of Nariida Coleman, Rose Tidswell and Hank van Ernst. While an article in the February edition of *The Flautist* for that year promised three master classes, only one was organised and no other communication regarding the proposed events was published.⁶⁵ The committee did however organise HSC/VCE and AMEB master classes, and several Teachers' Seminars were held between 1977 and 2011, when it became an annual event.

Adult Beginners' Workshops began in 1977 as an alternative to the Junior Concerts in which adults may have felt uncomfortable participating in and it instead functioned as a master class with Leslie Barklamb providing feedback.⁶⁶ It was organised between three and five times per year until 1981 when it became a monthly event. An article in the March 1985 edition of *The Flautist* indicates that the workshops gave way to group playing rather than

⁶⁴ Helen Yuille, 'A Teaching Seminar That Nearly Wasn't... Due to Lack of Interest', *The Flautist*, 1974, Vol. 4 No. 5 pp. 4

⁶⁵ 'Teachers' Master Classes', *The Flautist*, 1976, Vol. 6 No. 1 pp. 6

⁶⁶ 'Adult Beginners', *The Flautist*, 1977, Vol. 7 No. 1 pp. 7

solo, and the monthly meetings became rehearsals rather than master classes.⁶⁷ The Adult Beginners' Group ran until 1988.

Concerts, Conventions and Festivals

In the first five years of its existence, the VFG hosted concerts featuring Margaret Crawford, Karen White, Arnost Bourek, Fred Shade, Vernon Hill, Peter Edge and Margaret Schofield (piano), as well as guest Don Burrows and his quartet in 1970, '71 and '73. From 1976 the Guild held fewer concerts of their own professional members due to poor attendance,⁶⁸ and instead held concerts for specific purposes, such as the 'Repertoire Concerts' which started in 1977 with a view to giving students and professionals the opportunity to test their latest works while the listeners widened their knowledge of the flute repertoire.⁶⁹ From 1995 the repertoire concerts focused on the VCE syllabus until they were discontinued in 2007. The 'Composer's Gallery' concerts ran from 1981-84 as an avenue for the budding composer to play their own works.⁷⁰ 'Young Performers' recitals were organised for the winners of the Leslie Barklamb Scholarship in 2007 and 2008 before it was incorporated into the AGM. The 'Melbourne Composers Concert' began in 2011 and is now an annual event, featuring, as the title suggests, music by Melbourne's composers, performed by leading local flautists. Over the years the Guild have hosted many guest artists including John Wion, Brian Brown, Douglas Knehan, Virginia Taylor, Bonita Boyd, Geoffrey Collins, Richard Thurlby, Caroline Monger, Lachlan Davidson, Jean Penny, Elena Duran, Rebecca Paluzzi, William Dowdall, Greg Patillo and Jane Rutter, giving Melbourne flute enthusiasts the opportunity to hear flute playing of an international standard.

⁶⁷ Alan Jowett, 'More Random Notes: "Not Playing"', *The Flautist*, 1985, Vol. 15 No. 1 pp. 17

⁶⁸ 'President's Report', *The Flautist*, 1976, Vol. 6 No. 4 pp. 1

⁶⁹ 'Repertoire Concert, 4 May', *The Flautist*, 1977, Vol. 7 No. 2 pp. 3

⁷⁰ 'Composer's Gallery', *The Flautist*, 1981, Vol. 11 No. 1 pp. 17

In March 1978 the VFG hosted the '3rd Australian Flute Convention and International Flute Competition', over three days at the Victorian College of the Arts. The program consisted of many lectures and workshops taken by flautists Leslie Barklamb, Margaret Crawford, David Cubbin, Peter Edge, Owen Fisenden, Vernon Hill, Frederick Shade, and Linda Vogt, with guests Zdenek Bruderhans (flute), Thomas Pinschof (flute), Peter Clinch (jazz improvisation), Geoffrey D'Ombra (jazz doubling), Neville Flethcher (researcher of physics of musical instruments), John Lehner (flute maintenance) and Loris Synan (soprano, breath control teacher). According to Barklamb, the Convention was a "triumphant success", thanks to the planning committee headed by John Coleman and Libby Shade.⁷¹

The Guild was due to hold the '9th Australian Flute Convention' in 1994, but the planning committee was unable to secure substantial government funding or corporate sponsorship and were forced to cancel the event.⁷² As the overseas guests Susan Milan and Andras Adorjan had already been secured, the Guild hosted a smaller 'Melbourne Flute Festival' over two days in April, consisting of two recitals, a master class and a lecture/demonstration. Another 'Melbourne Flute Festival' was held in September of 1998 over three days with Geoffrey Collins and Alexa Still. This was a larger event with various workshops, master classes, concerts and displays from flute sellers.

The '11th Australian Flute Festival' in 2002 was also held in Melbourne, this time hosted by the Australian Flute Society in conjunction with the VFG, organised by a committee with Annette Sloan as Director and Michael Smith as Artistic Director. This Festival was held over five days at the CUB Malthouse with international guests Paul Edmund-Davies (English flautist), Flute Force (American flute quartet) and Catherine Cantin (French flautist).

⁷¹ 'President's Report', *The Flautist*, Vol. 8 No. 2 pp. 1

⁷² '9th Australian Flute Convention', *The Flautist*, Vol. 23 No. 2 pp. 2

Although this festival incurred a loss of \$12,000, the amount of money saved from previous successful festivals allowed the Guild's other activities to go ahead uninhibited, and the event was considered a success.⁷³

The last festival hosted by the Guild was the Melbourne Mini Flute Festival in 2007 with Wissam Boustany (UK), Andrew McLeod (principal piccolo, MSO) and Peter Bartels (Melbourne flute teacher). The weekend consisted of morning warm-ups, improvisation workshops, master classes, a piccolo workshop and performances. With sponsorship from Temby Australia (flute maker), the festival was financially successful as well as inspirational.⁷⁴

Success and Difficulties

The Guild's success over the years, according to Annette Sloan, can be attributed to both the stable core of people on the committee and finding the right person to manage different areas of the Guild.⁷⁵ While the VFG have had six presidents: Leslie Barklamb (1969-1989), Prudence Davis (1990-2002), Michael Smith (2002-2006), Carolyn Grace (2006-2008), Nariida Coleman (2008-2010) and Annette Sloan (2010-present), their treasurers and secretaries have been very stable. Jim Scroggie was Honorary Treasurer until his wife, Margaret Rogers, took the job in 2010, and the Honorary Secretary was Nariida Coleman until 1972, Jocelyn Cairns until 1980 when Annette Sloan took over. Having this core of people at the heart of the committee allows the Guild to run smoothly, as they have sufficient knowledge of all that is expected of an organisation, legally and financially. The Guild has benefited from the specialist knowledge and skills of different members over the

⁷³ Jim Scroggie, 'Successful Festival – and a Treasurer's Sigh of Relief', *The Flautist*, 2002, Vol. 33 No. 2 pp. 2

⁷⁴ Roslyn Perry, 'Melbourne Mini Flute Festival – In Search of Inspiration', *The Flautist*, 2007, Vol. 38 No. 2 pp. 1

⁷⁵ Annette Sloan recorded interview with Alice Bennett, 10th September 2012

years, such as Scroggie's wise investments of the VFG's funds, Mary Sheargold's expertise as a lawyer in amending the Constitution, Carolyn Grace in working with the successful VFE and Andrew Day in organising the Melbourne Composers Concert, supporting Australian music and composers while coordinating a concert of eminent performers.

The VFG have long been confronted with the problem of insufficient attendance and while the activities of the first five years were successful, notices of disappointing numbers of people at functions began appearing in *The Flautist* in 1974 with Peter Edge's Teaching Seminar and concert, and also the Scholarship Finals for that year.⁷⁶ Many more notices of the same nature were printed over the years, and attendance at functions now is often lower than 30 people. Margaret Crawford observes that "it's simply not as easy for societies like this as it was in the old days. There is too much competition ... There many are more calls on people's time"⁷⁷. Similarly, Fred Shade commented that "today people have with less time for additional activities because they now have a multitude of activities, not only in schools but other ways of entertaining themselves"⁷⁸. One of the Guild's most financially disappointing events in recent years was the Greg Patillo (beat-boxing flautist) workshop in 2010, which while most inspiring and interesting for those who attended, was, "due to lack of participants, a huge drain on the Guild financially"⁷⁹.

Barklamb's Lasting Inspiration

Some would assume that the passing of the Guild's founder and driving force in 1993 would affect the running of the organisation; however Barklamb's nature was such that allowed the Guild to function as if nothing had changed. While the loss brought devastation to those who knew him, it

⁷⁶ Gerald Davies, 'Acting President's Report', *The Flautist*, 1974, Vol. 4 No. 5 pp.1

⁷⁷ Margaret Crawford recorded interview with Alice Bennett, 16th September 2012

⁷⁸ Frederick Shade recorded interview with Alice Bennett, 5th September 2012

⁷⁹ Annette Sloan, 'Secretary's Report', *The Flautist*, 2010, Vol. 41 No. 4 pp. 13

also motivated those on the committee to seek the generosity and sense of fellowship which Barklamb had instilled. Margaret Crawford feels that “in a way, he was just as present after his passing ... I still feel that through people like Annette Sloan, and through his students ... the spirit of Leslie is still very strong ... I do feel as if Les is there in the background cheering everything on, and as if he’s thrilled about what happens.”⁸⁰ Fred Shade explains that “he was the driving force, but in the latter years we were part of the engine as well ... You see, he established and fuelled the Flute Guild in such a way that we were able to continue without him. I think that that needs to be acknowledged, that notwithstanding the absolute devastation, we got on with the job.”⁸¹ Similarly, Annette Sloan notes “for us older people, we remember him. A lot of the younger people have no idea who he was. Although, I think there have been enough of the older people to carry on his aims and his philosophy, and to remember what he was trying to do. And I think we’ve tried to keep that sort of philosophy going, but times have changed and people are so much busier”.⁸²

Conclusion

This chapter has detailed all of the activities organised by the Guild in their attempt to fulfil their aims, including the promotion of group playing, musical education, and inspiration by professional performers, and the challenges they have faced, including a limited budget and often disappointing numbers of audience members. In doing so, this chapter has shown how the Guild has changed over time, and how they have been flexible. As other organisations have taken over some of the Guild’s functions, they have found where there is need and focussed on those areas instead of competing with schools or other musical organisations. These things, along with a reliable and skilled committee intent on keeping Barklamb’s

⁸⁰ Margaret Crawford recorded interview with Alice Bennett, 16th September 2012

⁸¹ Frederick Shade recorded interview with Alice Bennett, 5th September 2012

⁸² Annette Sloan recorded interview with Alice Bennett, 10th September 2012

philosophy alive, allow the Guild to change along with the membership's needs and continue to be successful despite the challenges.

Chapter Four

The VFG in 2012

Currently, the VFG host seven events annually; the Leslie Barklamb Scholarship and Benefit Concert, the Melbourne Composers Concert, the Ensemble Competition, the Professional Development Day, the AGM with guest speaker and group performances and the Victorian Flute Ensemble concert, as well as master classes and recitals by Australian and International flautists (usually one recital and master class per year). This chapter will investigate the four main aims of the VFG, as discussed by the three interviewees; Frederick Shade, Annette Sloan and Margaret Crawford, as well as answers and comments by the six questionnaire participants⁸³. I have used the aims as a template, discussing the various comments from the interviews and questionnaires where relevant to each.

Due to the low number of questionnaires received, the information provided by the results does not represent the Guild's membership as a whole. Of the six participants, three are between the ages of 30 and 49, and three are between 50 and 69. One has been a VFG member for 38 years, another for 37, one for 30, two for approximately 20 and one for 1 year, although they had been a member for 5 years 20 years ago. Five of the participants currently teach the flute, one is a professional flute player and one is an amateur. Two of the participants indicated that they were from a country area. The results are therefore skewed towards members who are flute teachers between the ages of 30 and 69, with a representation of members residing in rural areas.

⁸³ All comments in this chapter by Frederick Shade, Annette Sloan and Margaret Crawford are taken from the following interviews, and will not be referenced again in this chapter: Frederick Shade recorded interview with Alice Bennett, 5th September 2012, Annette Sloan recorded interview with Alice Bennett, 10th September 2012, Margaret Crawford recorded interview with Alice Bennett, 16th September 2012

Aims of the VFG

1. To promote and encourage the learning and study of the flute, flute playing in all idioms and to support and encourage all forms of music education.

In response to whether the VFG successfully and consistently fulfils this aim, four members selected 'agree' and two selected 'strongly agree'. The interviewees all declared that the Guild has succeeded in this aim, although each identified a contributing factor to the difficulty of maintaining this aim. Fred Shade explained that "basically it has, and it has continued to do so within the constraints and challenges of each era", with the current challenge being the considerable demand on peoples' time, and that the question has to be considered in the context of the era in which we live and what we can expect of students, teachers, and parents. Similarly, Margaret Crawford explained that "all of those [aspects of the aims] have been, and are being met by the Guild. Nonetheless flute concerts and the master classes are really badly attended. Perhaps it is because there is so much going on in the schools". Margaret went on to discuss the difficulties she experienced in the Sydney Flute Society, saying that they had hosted monthly meetings which worked well in the 1970s but by the early 2000s they would be lucky if 6 people attended. Conversely, the VFG began to hold less and less regular functions, "didn't try to do impossible things" and "tended to promote 'special occasions' rather than regular events". There were several events which were run annually in the 1970s and 80s, such as the Junior and Senior Concerts, Junior and Dookie camps – as discussed in Chapter Three – which were discontinued, indicating that the VFG are able to re-evaluate their expectations of their members and shift their focus elsewhere if a particular event is unsuccessful. Annette Sloan also agreed that the VFG successfully fulfils this aim, "particularly in the early days having all of these group things to

encourage the older people as well as the younger players to take up the flute". She also explained that the Guild has not always focussed on jazz and popular styles of music, with the master classes and workshops focussing mainly on western art music, but that "there are facilities there to do it; we just need to get the right person to lead it".

2. To promote close relations and cordial co-operation between flautists of all grades (both professional and non-professional) and all other persons interested in flutes, flute playing and musical education in all forms.

One questionnaire participant selected 'strongly agree' to the consistent success of this aim of the Guild, while four selected 'agree', one commenting on the benefits of having professional flautists such as Prue Davis and Fred Shade at events such as the AGM and adjudicating the ensemble competition, though not many students would approach them for a general conversation if they did not already know them. One member selected 'neutral', explaining that younger students are not catered for as much as older flautists, although this may be because of the large amount of extra-curricular activities in schools.⁸⁴ Fred Shade described the Guild's efforts in this aim "an unqualified success ... over its entire existence", and explained that it is the involvement of the professionals which made the Guild successful in its endeavours, as discussed in chapter two. Margaret Crawford explained that "the VFG is supported by a dedicated group of teachers and professionals, including orchestral players, who are prepared to give of their time generously. But the interest is not always reciprocated." She went on to say that this is probably due to the amount of musical activities offered in schools, which was not the case when the Guild started in the 1970s.

⁸⁴ The Leslie Barklamb Scholarship and Ensemble Competition are targeted mainly at high school aged students, and there are no current VFG events targeted at primary school aged children.

3. To promote and organise gatherings of flautists both formally and informally and to encourage groups of players to meet and play together.

While one questionnaire participant selected 'neutral' to the question of the VFG's success in this aim, four selected 'agree', though one noted that the ensemble groups run by the Guild cater more for older players and don't offer anything for young flute students. Another participant selected 'strongly agree', explaining that the VFG provides many opportunities for gatherings and group playing, but people do not attend. Fred Shade exclaimed "an unqualified yes to that throughout its entire period." Annette Sloan agreed, though she suggested that the Guild should do it on a more formal basis, like the 'Flute Fun and Fact' days in the 1980s where attendees would be divided into groups of similar playing level, rehearse, then have a workshop or lecture, and a concert at the end. Currently the AGM provides one outlet for large group playing, similar to the 'Flute-Ins' that ran until 1990, although the various ensembles and the ensemble competition also encourage people to play in groups. Margaret Crawford observed, "that is where they have succeeded magnificently", noting that it was Barklamb who "kicked it off" in 1969 and that it is "still going strong".

4. To encourage and assist in the importation, writing, publishing, performance, recording, broadcasting and appreciation of flute music.

Four questionnaire participants selected 'agree' to the Guild's success in fulfilling this aim, and two selected 'neutral', one commenting "I am not aware of any actions taken by the VFG to encourage importation, writing, publishing, recording or broadcasting or flute music. However, it does encourage performance and appreciation of flute music." Fred Shade explained the importance of acknowledging the nature of the organisation, in that it is both

community and amateur-based and so their aims should be examined in that context. As the Guild is not a professional body, they do not have the means to import, commission, publish or record music, but they do encourage these things to happen. He also went on to explain the great personal risk that members of the Guild experienced in investing in the larger events of the 1970s (the convention and the Don Burrows concert at Dallas Brooks Hall)⁸⁵. The greater cost of running these events now along with the uncertainty of sufficient attendance means that they are no longer a viable option for the Guild. Annette Sloan agrees that the Guild have not been able commission new music or record, and while composers have occasionally sent new music in, their lack of resources prevent them from publishing or recording. In spite of this, as Margaret Crawford explains, “the Flute Guild is always helping composers”. They encourage the performance and appreciation of new music by publishing extracts of new compositions in *The Flautist* along with articles on local composers, and with the now annual Melbourne Composers Concert.

When asked if the four main aims are relevant and practical in modern Victoria, all members selected ‘agree’ or ‘strongly agree’ except for one who selected ‘neutral’ in relation to aim three (promoting gatherings of flautists), noting that programs in schools demand so much time from their students and this aim may not be relevant to school aged children, and one who selected ‘neutral’ to aim four (encouraging and assisting writing, publishing, recording etc.). Another member commented on the relevancy of the fourth aim, saying “This is always important! There is always room for organisations such as the VFG to support these aspects of music.” Annette Sloan exclaimed “Yes, I do, I think they really are [relevant and

⁸⁵ Two members of the Guild mortgaged their house in order to fund the Don Burrows concert in 1976, and it was the success of that event that allowed the treasurer Jim Scroggie to invest enough money for the Guild to function off the interest gained each year.

practical]. I can't see any reason to change them." Both Fred Shade and Margaret Crawford agreed on the relevance of the aims however they both noted the difficulties of attracting people to VFG events.

Conclusion

The responses from both the questionnaire and interviews indicate that the VFG do successfully and consistently fulfil their four main aims, and that those aims continue to be relevant and practical in Victoria. However, the Guild is limited in resources, particularly in relation to funding and their expectations of their membership. While many have noted that the Guild no longer cater for primary school-aged children, this is because most schools in Melbourne now fulfil these needs, although Annette Sloan's suggestion of resuming the Flute Fun and Fact Days may well serve to include those younger players in the future. The fourth aim of the Guild appears to be the least accomplished aim of the Guild according to the questionnaire participants. The Guild has and continues to do what they can to fulfil this aim, though and as it requires the greatest amount of financial resources they are limited to only the encouragement of the importation, writing, publishing, recording and broadcasting of flute music through their performances, the printing of extracts of new works in *The Flautist* and articles on composers of flute music.

Chapter Five

Conclusion

This chapter will summarise the key observations of all previous chapters of this study and discuss the implications of the information presented. It will present a review of the Guild's relevancy and determine how well they meet the needs of their membership as shown by the evidence given in previous chapters.

Currently in its 43rd year, the VFG has undoubtedly contributed an enormous amount to the Melbourne fluting community. The legacy of its founder, Leslie Barklamb, the Guild's early success can be attributed to the solid support of Barklamb's former students, eager to return the generosity and encouragement that he had shown them for many years.

Barklamb had seen the benefits of the flute fraternities started in America in the 1920s, and while his first attempt at a Melbourne flute society was unsuccessful, he was adamant that the involvement of professional players would ensure the success of the VFG. The concert at Melba Hall in 1969 created hype for the inauguration of the Guild, and signalled the beginning of the Guild's advocacy for group playing. Over the next 43 years, the Guild hosted many concerts with Australian and International artists, master classes and workshops for various groups of people; teachers, young students, tertiary students, adult beginners etc., camps for both adults and children, concerts supporting new music and local composers, concerts specifically for students, the prestigious Leslie Barklamb Scholarship, the Ensemble Competition and of course the various flute ensembles for different levels of playing. While the passing of Leslie Barklamb was a grave loss for those who knew him, the Guild was organised in such a way that they were able to carry on operations, with Les as an inspiration.

The questionnaire and interviews conducted as part of this research revealed that the Guild successfully and continuously fulfils its four main aims even though they are met with constant challenges. While some of those difficulties are ongoing, such as the need to cover the costs of events, the limited time available to the volunteer committee members and uncertain attendance, other difficulties arise as the society in which the Guild operates changes. The interviews and questionnaire results discussed in Chapter Four indicate that most people are simply too busy to attend as many events as in the 1970s, and that music programs in schools, almost non-existent in the early days of the Guild, have taken on many of the roles of a music society for children. As Fred Shade commented, the Guild is required to constantly re-evaluate its expectations of people supporting its activities, and so they do.⁸⁶ As schools and organisations such as Melbourne Youth Music have developed musical activities for children, the VFG have shifted their focus to functions which are not commonly offered elsewhere, such as the Scholarship, the Ensemble Competition and the hosting of international guest artists, and in doing so they compliment the education system and other organisations rather than competing with them.

This study intended to determine the contemporary relevance of the VFG, and concludes that with their ability to identify and cater for the Melbourne fluting community's changing needs, even though they are met with constant challenges, the Guild is relevant, significant and important in modern Victoria.

⁸⁶ Frederick Shade recorded interview with Alice Bennett, 5th September 2012

Appendix A

Letter to Interview Participants

Discovering the Contemporary Relevance of the Victorian Flute Guild

To Whom It May Concern,

Re: Invitation to participate in an interview for research into the VFG

I am currently in my honours year of a Bachelor of Music at Monash University, and as part of my studies I am conducting a research project on the Victorian Flute Guild.

This study will attempt to discover the contemporary relevance of a flute society in Victoria. It will investigate how the Guild has changed over time, including problems that they have faced, how they have overcome them, how they fulfil their aims, and how they fit into society as it changes, and by doing so will ascertain how well the Guild's aims meet the needs of their membership.

To make this project possible, I will need the help of VFG affiliates with knowledge of the Guilds early history. You have been recommended by the committee as a possible participant in an interview for the study. This interview will help inform a chapter on the history of the Guild, as well as a discussion of their aims, objectives and contemporary relevance.

You are under no obligation to participate in this study. Please read the attached Explanatory Statement in full before deciding. The interview questions are also attached for your perusal. If you wish to participate, please contact me to arrange an interview time (contact details below).

Thank you for your time, and I look forward to meeting you should you choose to participate.

Yours sincerely,

Alice Bennett

Mobile: 0432 156 709

Home: 0397 730 769

Email: amben2@student.monash.edu

Appendix B

Interview Questions

Discovering the Contemporary Relevance of the Victorian Flute Guild

Interview Questions

1. Were you a member of the Victorian Flute Guild in its first year?
2. Did you attend the first meeting? Can you describe that occasion?
3. Why was the Victorian Flute Guild started?
4. What purpose did it serve in the beginning?
5. Has that purpose changed over time?
6. Were the aims in the beginning the same as they are now? Why have they changed/Why haven't they changed?
7. Do you feel that the VFG successfully and consistently fulfils its four main aims?
 - To promote and encourage the learning and study of the flute, flute playing in all idioms and to support and encourage all forms of music education.
 - To promote close relations and cordial co-operation between flautists of all grades (both professional and non-professional) and all other persons interested in flutes, flute playing and musical education in all forms
 - To promote and organize gatherings of flautists both formally and informally and to encourage groups of players to meet and play together
 - To encourage and assist in the importation, writing, publishing, performance, recording, broadcasting and appreciation of flute music.
8. Do you think that those four aims are relevant and practical in modern Victoria?
9. How do you feel the passing of Leslie Barklamb has affected the Guild?
10. Are you still active within the Guild? Do you contribute to concerts, workshops, competitions or master classes? Why/why not?
11. Why do you think the membership has dwindled over the last few years?
12. What would you like the Guild to become in the future? Would you like it to continue the way it has done? Are there any changes that you would make?

Appendix C

Explanatory Statement for Interview Participants

Explanatory Statement

21/08/2012

Explanatory Statement – [Victorian Flute Guild Affiliates](#)

Title: [Discovering the Contemporary Relevance of the Victorian Flute Guild](#)

This information sheet is for you to keep.

My name is Alice Bennett and I am conducting a research project with Dr. Joel Crotty a senior lecturer in the School of Music Conservatorium towards a BMus(Honours) at Monash University. This means that I will be writing a research project which is the equivalent of a short book.

You are invited to take part in this study. Please read this Explanatory Statement in full before making a decision.

Why were you chosen for this research?

The Victorian Flute Guild has forwarded this invitation on my behalf. They recommended you as a participant in this study based on your knowledge of and/or involvement with the Guild in its early history, and believe that you are able to contribute relevant information to the study.

The aim/purpose of the research

The aim of this study is to discover the contemporary relevance of a flute society in Victoria. It will investigate how the Guild has changed over time, including problems that they have faced, how they have overcome them, how they fulfil their aims, and how they fit into society as it changes, and by doing so will ascertain how well the Guild's aims meet the needs of their membership.

Possible benefits

The information provided by participants who take part in an interview will contribute to a chapter on the history of the Guild, and help inform a discussion of the aims and objectives of the Guild, which will in turn benefit its members in the future. There will be no direct benefit for participants.

What does the research involve?

The study involves a semi-structured interview, in which you will be asked a series of questions relating to the Victorian Flute Guild (see attached). The interview will take place at a time of your choosing, either at your home or at Monash University, Clayton. The interview will be recorded and a transcript sent to you for editing before it is used in the project, giving you the opportunity to revise your answers. If you choose to participate, you will be required to sign a consent form which will be collected at the time of the interview.

How much time will the research take?

The interview will take approximately 30 minutes and, should you wish to revise your answers, editing of the transcript will take approximately 30 minutes. You will also need to read the interview questions and read and sign the consent form, which will take approximately 5 minutes.

Inconvenience/discomfort

The time taken out of your day will be the only inconvenience as a result of participation.

You can withdraw from the research

Being in this study is voluntary and you are under no obligation to consent to participation. However, if you do consent to participate, you will only be able to withdraw data prior to your approval of the interview transcript.

Confidentiality

Any information in the final transcript of the interview may be used in the project, including your name. If you do not wish to be identified in the project, which may be published, you may choose to be identified by a pseudonym or remain anonymous at all times.

Storage of data

Data collected will be stored in accordance with Monash University regulations, kept on University premises, in a locked filing cabinet for 5 years. A report of the study may be submitted for publication, but individual participants will not be identifiable in such a report.

Results

If you would like to be informed of the aggregate research finding, please contact [Alice Bennett](#) on **0432 156 709** or email amben2@student.monash.edu. The findings are accessible for **five years**.

If you would like to contact the researchers about any aspect of this study, please contact the Chief Investigator:	If you have a complaint concerning the manner in which this research LR 2012001075 is being conducted, please contact:
Dr. Joel Crotty Phone +61 3 990 53229 Fax +61 3 990 53241 Email Joel.Crotty@monash.edu	Executive Officer Monash University Human Research Ethics Committee (MUHREC) Building 3e Room 111 Research Office Monash University VIC 3800 Tel: +61 3 9905 2052 Fax: +61 3 9905 3831 Email: muhrec@monash.edu

Thank you.

[Alice Bennett](#)

Appendix D

Invitation to Questionnaire Participants

Discovering the Contemporary Relevance of the Victorian Flute Guild

To Whom It May Concern,

Re: Invitation to participate in a questionnaire for research into the VFG

I am currently in my honours year of a Bachelor of Music at Monash University, and as part of my studies I am conducting a research project on the Victorian Flute Guild.

This study will attempt to discover the contemporary relevance of a flute society in Victoria. It will investigate how the Guild has changed over time, including problems that they have faced, how they have overcome them, how they fulfil their aims, and how they fit into society as it changes, and by doing so will ascertain how well the Guild's aims meet the needs of their membership.

To make this project possible, I will need the help of VFG members. Please take a few minutes to complete the attached questionnaire, so that the study may reflect accurately on the views of the Guild's membership. The information provided will help inform a discussion of the aims and objectives of the Guild, which will in turn benefit its members in the future.

You are under no obligation to participate in this study. Please read the attached Explanatory Statement in full before deciding. If you wish to participate, just **download** the attached questionnaire, open it in Microsoft Word, **fill in your answers** below each question, click **save**, and **attach** the file in an email to amben2@student.monash.edu. Please do not put your name on the questionnaire, as all answers will be anonymous. Due to the time limits of the project, responses must be submitted by 5pm on **Monday 10th September**.

Thank you for your time.

Yours sincerely,

Alice Bennett

Appendix E

Explanatory Statement for Questionnaire Participants

Explanatory Statement

21/08/2012

Explanatory Statement – [Victorian Flute Guild Members](#)

Title: [Discovering the Contemporary Relevance of the Victorian Flute Guild](#)

This information sheet is for you to keep.

My name is Alice Bennett and I am conducting a research project with Dr. Joel Crotty a senior lecturer in the School of Music Conservatorium towards a BMus(Honours) at Monash University. This means that I will be writing a research project which is the equivalent of a short book.

You are invited to take part in this study. Please read this Explanatory Statement in full before making a decision.

Why were you chosen for this research?

The Victorian Flute Guild has provided your email address from their teacher's directory, in which you selected to be included on your membership form. Members were selected based on a range of membership duration, style of teaching, professionalism in playing, and geographical spread.

The aim/purpose of the research

The aim of this study is to discover the contemporary relevance of a flute society in Victoria. It will investigate how the Guild has changed over time, including problems that they have faced, how they have overcome them, how they fulfil their aims, and how they fit into society as it changes, and by doing so will ascertain how well the Guild's aims meet the needs of their membership.

Possible benefits

The information provided by participants who complete the questionnaire will help inform a discussion of the aims and objectives of the Guild, which will in turn benefit its members in the future. There will be no direct benefit for participants.

What does the research involve?

The study involves a questionnaire which is attached to this email. If you choose to participate, you can fill out the questions using Microsoft Word on your own computer, and email back the completed questionnaire.

How much time will the research take?

The questionnaire will take approximately 10 minutes to complete.

Inconvenience/discomfort

The time taken out of your day will be the only inconvenience as a result of participation.

You cannot withdraw from the research

Being in this study is voluntary and you are under no obligation to participate. You do not need to answer all the questions, but once you have submitted your response you cannot withdraw your answers, as responses are anonymous.

Confidentiality

Should you choose to participate, your submission will be allocated a number, leaving your responses anonymous. While the researcher may know the identity of the email address from which the response was sent, that information will not be recorded. Any responses used in the report will be referred to by number, e.g. "Participant 10 feels that..."

Storage of data

Data collected will be stored in accordance with Monash University regulations, kept on University premises, in a locked filing cabinet for 5 years. A report of the study may be submitted for publication, but individual participants will not be identifiable in such a report.

Results

If you would like to be informed of the aggregate research finding, please contact [Alice Bennett](#) on **0432 156 709** or email amben2@student.monash.edu. The findings are accessible for **five years**.

If you would like to contact the researchers about any aspect of this study, please contact the Chief Investigator:	If you have a complaint concerning the manner in which this research LR 2012001075 is being conducted, please contact:
Dr. Joel Crotty Phone +61 3 990 53229 Fax +61 3 990 53241 Email Joel.Crotty@monash.edu	Executive Officer Monash University Human Research Ethics Committee (MUHREC) Building 3e Room 111 Research Office Monash University VIC 3800 Tel: +61 3 9905 2052 Fax: +61 3 9905 3831 Email: muhrec@monash.edu

Thank you.

[Alice Bennett](#)

Appendix F

Blank Questionnaire

Discovering the Contemporary Relevance of the Victorian Flute Guild

- This form is set up as a series of tables and check boxes . The table will enlarge to the size you require when you type and by pressing the Enter key.
- Double click on the left mouse button and a "check box form fields" box will appear. Choose CHECKED and OK.
- If you want to uncheck it, double click on the left mouse button and a check box form fields box will appear. Choose NOT CHECKED and then click on OK.

1. Which of the following is your age bracket?

18-29	<input type="checkbox"/>
30-49	<input type="checkbox"/>
50-69	<input type="checkbox"/>
70+	<input type="checkbox"/>

2. How long have you been a member of the Victorian Flute Guild?

3. Please select the box(es) which best describe your level of flute playing.

Student	<input type="checkbox"/>
Teacher	<input type="checkbox"/>
Professional	<input type="checkbox"/>
Amateur	<input type="checkbox"/>

4. Which of the following VFG events do you usually attend/participate in?

Master classes	<input type="checkbox"/>
Recitals	<input type="checkbox"/>
Workshops	<input type="checkbox"/>
Leslie Barklamb Scholarship	<input type="checkbox"/>
Ensemble Competition	<input type="checkbox"/>
Professional Development Day	<input type="checkbox"/>
Annual General Meeting	<input type="checkbox"/>

5. Which of the following VFG events do your students usually attend/participate in?

Master classes	<input type="checkbox"/>
----------------	--------------------------

Recitals	<input type="checkbox"/>
Workshops	<input type="checkbox"/>
Leslie Barklamb Scholarship	<input type="checkbox"/>
Ensemble Competition	<input type="checkbox"/>
Professional Development Day	<input type="checkbox"/>
Annual General Meeting	<input type="checkbox"/>

6. Have there been any past VFG events (no longer run annually) that you would like to be repeated?

7. Do you have any suggestions of other events that you would like the VFG to run?

8. Do you feel that the VFG successfully and consistently fulfils their four main aims?

8a	Strongly disagree	Disagree	Neutral	Agree	Strongly agree
To promote and encourage the learning and study of the flute, flute playing in all idioms and to support and encourage all forms of music education.	<input type="checkbox"/>				
<i>Comments</i>					
8b	Strongly disagree	Disagree	Neutral	Agree	Strongly agree
To promote close relations and cordial co-operation between flautists of all grades (both professional and non-professional) and all other persons interested in flutes, flute playing and musical education in all forms	<input type="checkbox"/>				
<i>Comments</i>					
8c	Strongly disagree	Disagree	Neutral	Agree	Strongly agree
To promote and organize gatherings of flautists both formally and informally and to encourage groups of players to meet and play together	<input type="checkbox"/>				
<i>Comments</i>					

8d	Strongly disagree	Disagree	Neutral	Agree	Strongly agree
To encourage and assist in the importation, writing, publishing, performance, recording, broadcasting and appreciation of flute music.	<input type="checkbox"/>				
<i>Comments</i>					

9. Do you feel that those four main aims are relevant and practical in modern Victoria?

9a	Strongly disagree	Disagree	Neutral	Agree	Strongly agree
To promote and encourage the learning and study of the flute, flute playing in all idioms and to support and encourage all forms of music education.	<input type="checkbox"/>				
<i>Comments</i>					
9b	Strongly disagree	Disagree	Neutral	Agree	Strongly agree
To promote close relations and cordial co-operation between flautists of all grades (both professional and non-professional) and all other persons interested in flutes, flute playing and musical education in all forms	<input type="checkbox"/>				
<i>Comments</i>					
9c	Strongly disagree	Disagree	Neutral	Agree	Strongly agree
To promote and organize gatherings of flautists both formally and informally and to encourage groups of players to meet and play together	<input type="checkbox"/>				
<i>Comments</i>					
9d	Strongly disagree	Disagree	Neutral	Agree	Strongly agree
To encourage and assist in the importation, writing, publishing,	<input type="checkbox"/>				

performance, recording, broadcasting and appreciation of flute music.					
<i>Comments</i>					

10. Do you have any suggestions of other aims for the VFG to take on?

11. Which (if any) of the following exams do your students take?

Australian Music Examinations Board	<input type="checkbox"/>
Associated Board of the Royal School of Music	<input type="checkbox"/>
Australian and New Zealand Cultural Arts	<input type="checkbox"/>
Trinity College London Examinations	<input type="checkbox"/>
Australian Guild of Music and Speech	<input type="checkbox"/>
Other (please specify)	<input type="checkbox"/>

12. Does the Victorian Flute Guild assist your students in preparing for their exams? How/Why not?

13. Do you recommend your students to become VFG members? Why/Why not?

14. VFG membership has declined in recent years. Why do you think this is the case?

Thank you for your time taken to complete this questionnaire. Please **save** and **email as an attachment** to amben2@student.monash.edu. Please **do not write your name in the email** as all answers will be anonymous.

Appendix G

Questionnaire Responses

Discovering the Contemporary Relevance of the Victorian Flute Guild

1. Which of the following is your age bracket?

	1	2	3	4	5	6
18-29	<input type="checkbox"/>					
30-49	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
50-69	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
70+	<input type="checkbox"/>					

2. How long have you been a member of the Victorian Flute Guild?

1. Approximately 38 years
2. 20+ years
3. 1 year now plus 20 years ago 5 years
4. 30 years
5. Approximately 20 years
6. Since about 1975 I think

3. Please select the box(es) which best describe your level of flute playing.

	1	2	3	4	5	6
Student	<input type="checkbox"/>					
Teacher	<input checked="" type="checkbox"/>	<input type="checkbox"/>				
Professional	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Amateur	<input type="checkbox"/>	<input checked="" type="checkbox"/>				

4. Which of the following VFG events do you usually attend/participate in?

	1	2	3	4	5	6
Master classes	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Recitals	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Workshops	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Leslie Barklamb Scholarship	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Ensemble Competition	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Professional Development	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>

Day						
Annual General Meeting	<input type="checkbox"/>					

5. Which of the following VFG events do your students usually attend/participate in?

	1	2	3	4	5	6
Master classes	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Recitals	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Workshops	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Leslie Barklamb Scholarship	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Ensemble Competition	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Professional Development Day	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Annual General Meeting	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

6. Have there been any past VFG events (no longer run annually) that you would like to be repeated?

1. I am unable to attend any Flute guild functions as I am caring for my elderly Father so can't comment much. It seems from the contact I do have though that the guild has most likely improved on a few things from the past. I used to attend flute fun and facts days and they were well organised informative and fun. I think they have been replaced by workshops recitals etc
6. Flute Fun and Facts Day used to be good back in the 1970s.

7. Do you have any suggestions of other events that you would like the VFG to run?

1. I organised for the VFG to come to Bendigo to present an ensemble day for all ages followed by a concert. It was enjoyed by all who attended but was very hard to get the numbers on the day to pay for it. It is even difficult to get all the other flute teachers in the town to join forces and support such an event.
4. Junior specific workshops eg grade 4 – 6. Include a section of the newsletter directed at the younger Flautist
6. Attendance at existing events is not always the best so I hesitate to suggest anything else unless we can be sure it's going to be a winner, because cost of hiring venues etc is so high.

8. Do you feel that the VFG successfully and consistently fulfils their four main aims?

To promote and encourage the learning and study of the flute, flute playing in all idioms and to support and encourage all forms of music education.						Comments
	Strongly disagree	Disagree	Neutral	Agree	Strongly agree	
1	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	
2	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	
3	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	
4	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	
5	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	
6	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	
To promote close relations and cordial co-operation between flautists of all grades (both professional and non-professional) and all other persons interested in flutes, flute playing and musical education in all forms						
	Strongly disagree	Disagree	Neutral	Agree	Strongly agree	
1	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	
2	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	I feel that the younger flautists are not catered for as much as older flautists. This is possibly a result of kid's lives being so busy with school and other extra-curricular activities. I think that musical activities are often reserved for in-school time.
3	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	
4	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	
5	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	
6	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	It is always good to see professionals like Prue Davis, Kevin Thomas and Fred Shade at things like the AGM, where non-professional flute players and other interested people can talk to them. Also great to have professionals adjudicating at the ensemble competition, although I don't suppose many people/students who don't know them would approach them for a general conversation.
To promote and organize gatherings of flautists both formally and informally and to encourage groups of players to meet and play together						
	Strongly disagree	Disagree	Neutral	Agree	Strongly agree	
1	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
2	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	Once again I think this more for older members of the guild. The

						ensemble groups run by the guild cater more for the older players.
3	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	
4	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	
5	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	
6	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	The VFG provides many opportunities (ensembles, competitions, concerts, masterclasses, VCE workshops etc) but people just have to attend!
To encourage and assist in the importation, writing, publishing, performance, recording, broadcasting and appreciation of flute music.						
1	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
2	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	
3	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	
4	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	
5	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	I enjoy being a member of the Victorian Flute Guild, but I do not live in Melbourne, so many of the workshops and recitals are impossible to attend. It is rather Melbourne-centric.
6	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	I am not aware of any actions taken by the VFG to encourage importation, writing, publishing, recording or broadcasting or flute music. However, it does encourage performance and appreciation of flute music.

9. Do you feel that those four main aims are relevant and practical in modern Victoria?

To promote and encourage the learning and study of the flute, flute playing in all idioms and to support and encourage all forms of music education.						
	Strongly disagree	Disagree	Neutral	Agree	Strongly agree	Comments
1	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	
2	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	
3	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	
4	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	
5	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	
6	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	

To promote close relations and cordial co-operation between flautists of all grades (both professional and non-professional) and all other persons interested in flutes, flute playing and musical education in all forms						
1	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	
2	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	I think this is particularly important as students really aspire to their 'musical idols' and perhaps more could be done to facilitate more interaction between the younger players and particularly professional players.
3	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	
4	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	
5	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	
6	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	
To promote and organize gatherings of flautists both formally and informally and to encourage groups of players to meet and play together						
1	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	
2	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	I'm not sure if this is particularly relevant and practical now as music programs in schools tend to demand so much time and commitment from their students there is often not much time available for out-of-school musical activities.
3	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	
4	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	
5	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	
6	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	Although with the music programmes and other activities run by schools these days, it is difficult for students to have time to participate in other activities.
To encourage and assist in the importation, writing, publishing, performance, recording, broadcasting and appreciation of flute music.						
1	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
2	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	This is always important! There is always room for organisations such as the VFG to support these aspects of music.
3	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	
4	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	
5	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	
6	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	

10. Do you have any suggestions of other aims for the VFG to take on?

1. Perhaps something for younger students to encourage them
2. Incorporating some other sections into the LB Scholarship. Perhaps a VCE section where students can gain some performance experience and receive valuable feedback about their performance.
6. Wish I had some but I don't!

11. Which (if any) of the following exams do your students take?

	1	2	3	4	5	6
Australian Music Examinations Board	<input checked="" type="checkbox"/>					
Associated Board of the Royal School of Music	<input type="checkbox"/>					
Australian and New Zealand Cultural Arts	<input type="checkbox"/>					
Trinity College London Examinations	<input type="checkbox"/>					
Australian Guild of Music and Speech	<input type="checkbox"/>					
Other (please specify)	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
		School based assessments			VCE Music Solo Performance	

12. Does the Victorian Flute Guild assist your students in preparing for their exams? How/Why not?

1. They run workshops and promote concerts of interest to students and teachers. Difficulty for country students to be able to attend most of these things. Some do. But as all these things take place in Melbourne most would not be able to go.
2. I believe the VFG used to run exam workshops but I'm not sure if these still run
4. In some way by the Masterclasses and Workshops
5. Indirectly. I attend their Professional Development days which help me become a better teacher, but I have found it too difficult to take them to recitals, which is a real pity, because I want them to hear the flute played at a professional level, but the cost of getting to Melbourne is prohibitive for most of my families.
6. I don't teach any more but I think that the Masterclasses and VFG workshops would be useful.

**13. Do you recommend your students to become VFG members?
Why/Why not?**

1. Yes but they rarely join because they think it is too difficult to belong to a group based in Melbourne. It is of more interest to senior students who by that stage have become heavily committed to musical groups in their own region and have little time to travel to Melbourne to attend functions. Also students in country areas are relying on parents to take them and other family commitments crop up.
2. No, but I think I should be more pro-active in promoting membership. I do let them know about the events that might be relevant to them. Students who are entering the LB Scholarship have to enter, but in many ways I think the scholarship is not for all students as the standard is very high.
3. Not usually – too expensive.
5. Yes.
6. I didn't at the time. I'm not sure why. But I have encouraged other flute players I have met along the way who are not members to consider membership.

14. VFG membership has declined in recent years. Why do you think this is the case?

1. Like all groups it is probably because the same people end up doing all the work. Also people seem to spread themselves across so many activities now instead of immersing themselves in one group. Maybe have to have some things organised to cater for the middle of the road players.
2. That's hard to answer as there are probably quite a few reasons. I do however think that using Facebook and the webpage have made people more aware of the VFG, but these mediums allow people to find out about events without taking up membership.
3. Don't know
5. Perhaps because there is so much assistance available on line. Perhaps because the people who run it are elderly. (This doesn't bother me because I'm getting there myself!) It is probably mostly due to the fact that instrumental playing across the board is declining. We used to have vibrant band programs in most country schools, but the number of students prepared to commit to the learning of an instrument is declining and many schools are having difficulty keeping their band programs going.

6.

1. Parents don't seem to take as much interest in what their kids are doing any more. E.g. number of parents attending concerts seems to have decreased. They just drop their kids off and come back later to pick them up instead of staying to watch them perform.
2. Not sure if there's been a shift in who pays for what these days. Perhaps students pay for things themselves more these days and don't see membership of a society or club to be of much benefit?
3. I think students have more things on their plate these days and can't fit the time for another activity unless their friends are doing it too.
4. Adults are also more time poor, so not as inclined to go out to activities unless they have a burning interest.
5. General apathy?

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