
THE WINSTON CHURCHILL MEMORIAL TRUST OF AUSTRALIA

Report by - BRYONY MACGILLIVRAY - 2005 Churchill Fellow

THE PETER MITCHELL CHURCHILL FELLOWSHIP to undertake advanced flute tuition with a world-renowned performer/teacher in London – U.K.

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Signed

Bryony MacGillivray

Dated

16th July, 2006

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INTRODUCTION

The pursuit of excellence in music requires collaboration and study at the highest international level. I accepted a place in the Postgraduate Diploma in Performance (Flute) course at the Royal Academy of Music in London in order to learn from world-renowned soloist, orchestral player and teacher, Michael Cox (*Principal, BBC Symphony Orchestra*). Receiving an offer to study with such an internationally renowned flautist and teacher as Michael Cox at the Royal Academy of Music is considered to be a distinguished achievement. I was also fortunate during my time at the Royal Academy to undertake tuition with other professors such as Clare Southworth GRNCM PPRNCM Hon ARAM (*International Soloist and Tutor*) and Pat Morris GRSM ARMCM (*former Principal Piccolo, BBC Symphony Orchestra*), and to perform and attend the masterclasses of William Bennet OBE, Hon RAM (*International Soloist; Principal, English Chamber Orchestra*), Max Larrieu, Paul Edmund-Davies (*former Principal Flute London Symphony Orchestra*) and Emmanuel Pahud (*international soloist, Principal flute Berlin Philharmonic*). Being in London also provided the opportunity to learn in an inspirational environment of constant performances from top orchestras and people from around the world, and to mix and perform with other musicians of a wide range of nationalities in a wide range of musical performances, far more than are available within Australia. During my time at the Academy, I performed in the opera, wind symphony, modern instrument baroque orchestra, jazz ensemble, the Paganini festival, symphony orchestra and musical theatre production. I also completed the Licentiate of the Royal Academy of Music, a prestigious teaching qualification.

ACKNOWLEDGEMENTS

I would like to sincerely thank the Winston Churchill Memorial Trust and the sponsors of the Peter Mitchell Churchill Fellowship for providing me with this amazing and rewarding experience from which I have gained so much.

I would also like to thank all of those who helped me with my application, the tutors of the Royal Academy of Music from whom I learnt so much, those people who helped provide me with their contacts in the United Kingdom, and the friends and family I have in Australia and those friends I have now from all over the world.

EXECUTIVE SUMMARY

Name: Bryony MacGillivray
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 Position/Occupation: - Flute Tutor, Stuartholme School, Brisbane
 - Freelance Flautist, including casual member of The Queensland Orchestra & 2007 member of 'Collusion'

Project Description

To undertake advanced flute tuition with a world-renowned performer/teacher in London – U.K.

Fellowship Highlights

- Receiving regular lessons and inspiration from my principal teacher Michael Cox (Principal BBC Symphony Orchestra)
- Receiving lessons from Clare Southworth (International soloist and tutor)
- Receiving piccolo lessons from Patricia Morris (former Principal Piccolo BBC Symphony Orchestra)
- Performing at the masterclasses of William Bennett (international soloist) and Paul Edmund-Davies (former Principal London Symphony Orchestra)
- Being awarded runner-up in the J.J. Brough Flute Prize and commended in the Jonathan Myall Piccolo Prize
- Performing as a soloist with the RAM's Modern Instrument Baroque Orchestra
- Recording a CD with the RAM's Wind Symphony
- Performing as Principal Flute for Mozart's opera 'La finta giardiniera'
- Performing as Principal flute for the RAM musical 'A Man of no Importance' on 11 different instruments
- Teaching tertiary students from London's King's College
- Regularly attending concerts of the London Symphony, BBC, and London Philharmonic Orchestras as well as international orchestras
- Completing a PGDip and LRAM from the Royal Academy of Music!

Conclusions

Through my studies at the Royal Academy of Music, I have become a more well-rounded and flexible performer. I am also more confident in the areas of ensemble and concert organisation, repertoire selection and promotion of events. I not only have wider orchestral and chamber experience to bring back to my performing life in Australia, but have also expanded my skills to include theatre and jazz. I have gained valuable contacts for my musical future which will be of continuing benefit to colleagues and students. Through completing the Licentiate course and teaching King's College students, I have also gained additional valuable skills to implement in my teaching.

PROGRAMME

In order to undertake advanced flute tuition with world-renowned performer/teacher Michael Cox at the Royal Academy of Music in London through a Postgraduate Diploma in Performance I spent the entire academic year from September 2005 to July 2006 at the RAM in London. This provided an environment rich in its diversity of teachers (resident, visiting from the United Kingdom and international), competitions, chamber, solo and orchestral experience. It was also essential to learn from Michael Cox for a whole academic year to gain full benefit of his knowledge, expertise and inspiration.

People

- Michael Cox (*Principal, BBC Symphony Orchestra*)
 - Principal Teacher
- Clare Southworth GRNCM PPRNCM Hon ARAM (*International Soloist and Tutor*)
 - Second Teacher
- Pat Morris GRSM ARMCM (*former Principal Piccolo, BBC Symphony Orchestra*)
 - Piccolo teacher
- William Bennet OBE, Hon RAM (*International Soloist; Principal, English Chamber Orchestra*)
- Max Larrieu
- Paul Edmund-Davies (*former Principal Flute London Symphony Orchestra*)
- Emmanuel Pahud (*international soloist, Principal flute Berlin Philharmonic*)
- Ian McLaughlan (*flute & piccolo headjoint maker and flute technician*)
- Rowland Sutherland (*flautist, composer, producer & arranger*)
- Daniel Pailthorpe (*co-principal BBC Symphony, founder/member Conchord ensemble*)
- Peter Erskine (*international jazz performer, former drummer Weather Report & Maynard Ferguson*)
- Andy Findon (*international performer, session musician and recording artist*)

Main Activities

- Private tuition, including technical work, posture, breathing, and the preparation of repertoire for recitals and auditions
- Orchestral and ensemble activities
- Chamber music
- Woodwind and flute performance classes
- Masterclasses and workshops
- Licentiate of the Royal Academy of Music
- Presentation in Performance Lectures
- King's College of London teaching, preparation for exams and report writing

MAIN BODY

My primary reason for wanting to undertake a Postgraduate Diploma at the Royal Academy of Music was to have regular tuition with my principal flute teacher, Michael Cox. Michael is recognised as one of the most important British flautists with an international career as soloist and chamber musician. He is principal flute of the BBC Symphony Orchestra, Britten Sinfonia, the Academy of St Martins in the Fields and the London Mozart Players. He is a dedicated teacher who is in demand to give classes all over the world, and is professor of flute at the Royal Academy of Music and a visiting consultant at the Royal Northern College of Music.

Before leaving for London in September, 2005, I had the following aims:

Aims

- to develop to the highest level my musical skills, performance ability and potential as a Flautist
- to pursue and complete a Postgraduate Diploma in Performance at the Royal Academy of Music in London
- to utilise all performance, competition and audition opportunities
- to take any opportunity that arose to perform/learn from visiting tutors
- to improve my skills in other areas of my profession, including promotion, organisation of events and ensembles, knowledge of repertoire for my instrument and the pedagogical skills needed to teach at all levels
- to make valuable international connections both with professors and other students

I feel that all of these goals were achieved to the best of my ability.

I received a total of twenty-four lessons with my principal teacher and eighteen lessons with my secondary teacher. I also received several lessons specifically on the piccolo. I have never before had the opportunity to have a specialist piccolo teacher, and learning the instrument effectively is essential to a career as a flautist as you can often be called upon to play piccolo in orchestral and chamber situations. The RAM also has weekly flute classes where visiting teachers often come to give instruction in specialist areas such as jazz, orchestral excerpts, the role of second or first flute in an orchestra, and instrument maintenance.

Performance opportunities are many and varied at the RAM, and students are expected to perform regularly. There are opportunities to play in lunchtime and early-evening concerts, to perform concertos with the Academy's orchestras, and to participate in performance classes and masterclasses, and the Academy's wide range of competitive prizes and chamber music evenings. In addition to the grueling preparation required to undertake a technical exam, orchestral repertoire exam, concerto recital and final recital, I was also able to take advantage of

some of the auditions and competitions offered throughout the year. I successfully auditioned to perform as a soloist for CPE Bach's Concerto in d minor with the Modern Instrument Baroque Orchestra, and to perform a Paganini Caprice in the York Gate Collection as part of the Paganini festival. I was awarded runner-up in the J.J. Brough Flute Prize and received a commended in the Jonathan Myall Piccolo Prize. I was selected to perform at the masterclasses of visiting professors William Bennett OBE, Hon RAM (*International Soloist; Principal, English Chamber Orchestra*) and Paul Edmund-Davies (*former Principal Flute London Symphony Orchestra*), and attended the masterclasses of international guests Max Larrieu and Emmanuel Pahud (*international soloist, Principal flute Berlin Philharmonic*).

The Royal Academy of Music also encourages, through compulsory ensemble placement, a full range of orchestral, operatic, theatre and jazz performance experience. Students audition for positions at the start of the first two terms, also providing good audition experience. In term one I performed as part of the Academy Wind Ensemble, recording a commercially available compact disc on sale through the RAM. In term two, I was Principal Flute for the RAM's operatic production of Mozart's 'la finta giardiniera', for the 'Paganini Vs Lafont' concert with the Chamber Orchestra, and for 'An Evening with Peter Erskine' with the Jazz Department. In my final term, I performed in the Symphony Orchestra for the conducting exams over two days and performed on nine different flutes, including C flute, alto flute, piccolo, Irish flute and numerous penny whistles, as part of the musical theatre department's production of 'A Man of no Importance'. To prepare for this I had lessons with Andy Findon, a regular performer for London's West End, and a recording artist and session musician.

In addition to large ensembles, the Academy encourages students to form chamber ensembles, providing regular lunchtime and evening concert times in which they can perform. In January, I performed as part of a series of Australian Music concerts, which were organised and performed by the almost thirty Australian students at the RAM. This was a great opportunity not only to organise an event, but also to present Australian music to the London community. Throughout the year I also performed the Martinu *Trio Sonata* for Violin, Flute and Piano; Pierne *Trio Sonata* for Flute, Cello and Piano; Malcolm Arnold's *Divertimento* for Clarinet, Oboe and Flute; and De Lorenzo's *Trio Romantico* for the same combination of instruments. Having so many talented and willing musicians in the one place was a fantastic opportunity to learn new repertoire and improve not only my chamber music skills, but also skills in concert and ensemble organisation.

It is sometimes forgotten that to be a successful professional musician takes more than just instrumental virtuosity. Life as a freelance artist requires skills in promotional activities, researching for programme notes, being able to provide verbal introductions at concerts and to sometimes provide critiques on other's performances, especially if asked to adjudicate or be on an audition panel.

Another very important part of being a professional musician for most, is also the ability to teach. In much of my earlier training as an undergraduate in Australia, I feel that many of these aspects of being a professional musician were ignored, or at best, only touched upon. Not every performer is a natural public speaker, writer of promotional material, or teacher, and I feel that these are very important topics on which to be instructed at tertiary level. Although performance is the main focus of the Postgraduate Diploma degree at the Royal Academy of Music, there is also a significant emphasis on these other aspects of professional life. A compulsory subject entitled 'Presentation in Performance' is heavily weighted in graduation results, and focuses on writing promotional material and critiques, and preparing programme notes and verbal introductions.

There is an optional teaching qualification available for Postgraduate students should they wish to partake. The Licentiate of the Royal Academy of Music (LRAM) diploma provides a comprehensive introduction to the principles of teaching through practical work. Assessment involves a practical exam teaching live in front of a panel followed by a viva voce exam. This, combined with the opportunity to teach at a tertiary level through the Academy's program with King's College London, provided me with invaluable teaching experience and insights to bring to my teaching in Australia.

CONCLUSIONS

Through my studies at the Royal Academy of Music, I have become a more well-rounded and flexible performer. I am also more confident in the areas of ensemble and concert organisation, repertoire selection and promotion of events. I not only have wider orchestral and chamber experience to bring back to my performing life in Australia, but have also expanded my skills to include theatre and jazz. I have gained valuable contacts for my musical future which will be of continuing benefit to colleagues and students. Through completing the Licentiate course and teaching King's College students, I have also learnt valuable skills to implement in my teaching.

I will strive through my involvement in ensembles, orchestras, festivals and solo work to further expand the Australian view of 'classical music' and what it means to be a classical freelance musician in contemporary Australia. Through more Australian talent returning to Australia after studying abroad and bringing with them new knowledge, techniques, repertoire, attitudes and contacts, Australian music can only improve in standard and diversity. Through my continuing involvement in teaching, mentoring and work with young and amateur musicians, I will try to equip my students with a more rounded musical education to prepare them for whatever part they wish music to play in their future lives.

RECOMMENDATIONS

In addition to all the opportunities and advantages that studying abroad at one of the world's foremost music institutions and with one of the most world-renowned performer/teachers brought me, I have also become aware of some of the short-falls of Australian music tertiary education and attitudes to being a classical musician in today's performance world.

- Australian tertiary performance music education should not just focus on the technical ability required to be a virtuosic musician. In performance degree courses, more emphasis should be placed on pedagogical skills, verbal skills, promotional skills and organisational skills. These are aspects of professional life that are vital for the success of a performer and that currently tend to be neglected at the undergraduate and postgraduate levels.
- Australian instrumentalists need to be encouraged at tertiary level (and even secondary level) to broaden their skills and performance views beyond the full-time orchestral position. This is something that will only be attainable to a few, but does not mean the end to a successful performance career. Too much emphasis is placed at the tertiary level on orchestral performance, and more time should be dedicated to giving future professionals the varied skills required for seeking a freelance career in chamber, contemporary, session, solo, theatre, film, community and educational work. The industry is changing and we need to learn how to change with it.
- The Australian music culture should appreciate the standard of musicians here in Australia. Too often, an Australian is passed over in the view that 'international is better'. With almost thirty Australians not only studying at the Royal Academy of Music, but doing extremely well compared to their peers, Australia should give greater recognition to the standard of its homegrown musical talent. From their part though, more young musicians need to be brave enough to stay on in Australia after studying abroad - to work and to change the industry's and public's view on the standard of Australian musicians, to bring back to Australia what they have learnt and accomplished, and to push the boundaries of new music, education, and ideas.