



From the President

Hello flute enthusiasts! As your new president, I would like to take a moment to thank immediate past president, Jeana Melilli, for her leadership and service to the Atlanta Flute Club. Additionally, we welcome Dr. Andrée Martin to the AFC Board as vice president.

The first event of the 2019/20 year is the 14th Annual Flute Choir Extravaganza which will take place at St. Martin's Episcopal School on Sunday, November 10, 2019. We are looking forward to a great concert and hope that your choir will be able to perform! You can plan a ten to fifteen-minute program depending on the number of choirs attending. Participation is on a first-come, first-served basis. Our coordinator, Nancy Wilson (nwilson24@hotmail.com) would like to hear from you by October 7th if your choir can perform.

Mark your calendar for the Annual Flute Fair, which will take place on March 13-14, 2020 at the Clarkston Campus of Georgia State University Perimeter College. We will be announcing our guest artist in the coming weeks. Further details regarding this spectacular event will be included in our spring newsletter, slated for publication in February, 2020. You won't want to miss this fun, flute-filled day!

To go along with our spiffy new logo, our website chair, Anne Gordon, has been working tirelessly to redesign and update our website. Be sure to check out the application deadlines and links for the Junior Young Artist Competition, Young Artist Competition, and the Carl D. Hall Piccolo Artist Scholarship on the revamped Atlanta Flute Club website and on social media.

This year we're pleased to bring you the second annual GMEA preparation guide. Four local flute teachers offer their perspective for the three sets of etudes, as well as the scales and sight reading component of the audition. We hope you find this information helpful as you prepare for your audition.

As always, the AFC Board encourages and welcomes input from you, our membership, as we plan events throughout the year. I am excited to serve as your president and I look forward to our time together. Please don't hesitate to contact me at kbryant2503@gmail.com.

Happy fluting!

Kelly Bryant

Kelly Bryant

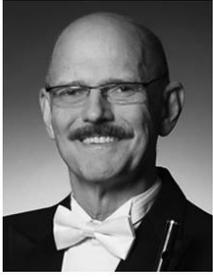
In This Issue

Competition Announcements	2
Carl D. Hall Piccolo Artist Scholarship	2
Young Artist Competition	3
Junior Artist Competition	4
GMEA All-State Auditions	4
Middle School (6-8 Grade)	4
Concert Band (9-10 Grade)	5
Symphonic Band (11-12 Grade)	7
Scales and Sight Reading	8
Atlanta's Own Christina Smith Performs at the 2019 Salt Lake City NFA Convention	10
Lose Your GPS: Find Your Way Without the Score	11
A Conversation with Chris Potter	12
14th Annual Flute Choir Extravaganza!	17
From the Music Librarian's Desk: New Books for Flutists	18
Membership Update and Email Policy	20
Fun Flute Fact	21
Treasurer's Report	21
Officers & Committee Chairs	21
Advertiser Index	21

Competition Announcements

Carl D. Hall Piccolo Artist Scholarship

Angela Sherzer, Competition Coordinator



The Atlanta Flute Club announces the Carl D. Hall Piccolo Artist Scholarship, given in memory of Carl D. Hall, one of our founding members and an avid supporter of the Atlanta Flute Club. The competition is open to full-time high school and college students who have not reached their thirtieth (30th) birthday. Applicants must be members of the Atlanta Flute Club and be current in their dues obligations (dues may be included when sending in application if not already paid).

The competition will be by CD audition which will be judged by a committee. The scholarship consists of a \$500 cash prize to be used to further the winner's music education. The winner will also present a short piccolo recital (approx. 30 minutes) at the 2020 Flute Fair.

Application Procedure:

Performer's application must include a high-quality CD (no mp3 format, please). Required repertoire is (1) Vivaldi – Concerto in C Major, RV 443, for piccolo, mm 1 & 2, with ornamentation on repeats, and (2) a piece of the applicant's choice in a contrasting style written after 1950. All pieces that require accompaniment shall include same on tape. Tapes shall not exceed 30 minutes in length, and shall not include any identification on the tape.

A typewritten biographical sketch (one paragraph) should be included with the application. A check for the \$25 tape application fee must accompany the application. Checks should be made payable to the Atlanta Flute Club.

Applications must be postmarked by December 23, 2019. Winner will be notified no later than January 31, 2020.

2019 Carl D. Hall Piccolo Artist Competition Application Form

Name: _____ Phone: _____

Address: _____

e-mail: _____

Title and composer of applicant's selected piece on CD:

Send application, bio, fee, and tape to: Angela Sherzer
408 Brewster Lane
St. Simons Island, GA 31522

For additional information, please email aallen201@aol.com or call 912-634-8143.

Young Artist Competition

Angela Sherzer, Competition Coordinator

TWENTIETH ANNUAL YOUNG ARTIST COMPETITION

The Atlanta Flute Club announces its twentieth annual Young Artist competition. The competition is open to full-time high school and college students who have not reached their thirtieth (30th) birthday. Applicants must be members of the Atlanta Flute Club and be current in their dues obligations (dues may be included when sending in application if not already paid). A preliminary tape (CD) audition is required. A committee will judge the preliminary audition, and three finalists will be chosen to compete at the AFC Flute Fair in March, 2020. Prizes are as follows:

First place:	\$1200
Second place:	\$800
Third place:	\$500

The first-place winner will be featured in recital at the 2021 Flute Fair. Please note that finalists will be required to register for Flute Fair.

Application Procedure:

- Performer's application must include a high-quality recording on CD. Two pieces shall be required on the preliminary CD: (1) Mozart – Concerto in D Major-1st movement, and (2) a piece of the applicant's choice, preferably, in a contrasting style. All pieces that require accompaniment shall include same on CD. Please include a cadenza with the Mozart. CDs shall not exceed 30 minutes in length, and shall not include any identification on them.
- A typewritten biographical sketch (one paragraph) should be included with the application.
- A check for the \$25 tape application fee must accompany the application. Checks should be made payable to the Atlanta Flute Club.
- Applications must be postmarked by December 23, 2019. Finalists will be notified by January 31, 2020. The three finalists will compete at the Flute Fair, each presenting a 20-25 minute program, consisting of repertoire of their choice. An accompanist will be provided for the competition unless you prefer to use your own.

2019 Young Artist Competition Application Form

Name: _____ Phone: _____

Address: _____

e-mail: _____

Title and Composer of applicant's selected piece on tape:

Send application, bio, fee, and tape to: Angela Sherzer
408 Brewster Lane
St. Simons Island, GA 31522

For additional information, please email aallen201@aol.com or call 912-634-8143.

AFC

Junior Artist Competition

Dr. Alina Windell Samolesky, Competition Coordinator

The Atlanta Flute Club is pleased to announce its 2020 Junior Artist competition, with Middle School and High School divisions. The Middle School division is open to students from 5th grade through 8th grade; the High School division is open to students from 9th grade through 12th grade. The winners will have the opportunity to present a short recital at the 2020 Flute Fair. To audition, students should apply online, and must include a recording with piano accompaniment.

Repertoire requirements are:

High School Division: J.S. Bach's Sonata in E Flat Major, movements I. Allegro Moderato and III. Allegro

Middle School Division: Gabriel Faure's *Sicilienne*

Auditions will be accepted until January 15, 2020. Finalists will be selected to compete on Saturday, February 15, 2020 from 1-3pm at the Alpharetta Steinway Gallery. Finalists are required to perform two works of their choice from contrasting time periods. For more information and to access the online application, visit

www.atlantafluteclub.org/junior-artist-competition

GMEA All-State Auditions

Local flute teachers share tips on preparation for this year's audition etudes!

Once again, we're pleased to provide students with some helpful tips on auditioning for All-State. Students can locate the etudes on line, by clicking [here](#). We have the perspective of four local flute teachers, each offering advice on preparing the 2019-2020 competition etudes, scales and sight reading. These tips are not meant to replace valuable lessons. However, they will help you prepare for this exciting audition. Feel free to discuss these tips with your own teacher, and your friends who may also be auditioning. Helping a fellow student is a great way to learn these exercises for yourself. Good luck at your audition!



Katherine Emeneth

Middle School (6-8 Grade)

This year's Middle School etudes present unique demands for young flutists. The first etude is in a rolling 6/8 time. Students should first approach learning this etude by feeling the eighth note. This will provide more rhythmic security and establish a clear pulse. Start with your metronome set to the eighth note at 95 bpm, then increase to 104 bpm, while finishing at 140 bpm. Once you can play the etude at 140 bpm feeling the eighth note, you can begin transitioning to feeling the dotted quarter note.

There are two rhythms that are particularly challenging in this etude. The first is on beat six of measure one, which is a dotted 16th tied to a 32nd note ("6 a."). This rhythm shows up throughout this entire etude. Be sure that the first note is longer than the second. The other tricky rhythm occurs in measure 13. The sixteenth note at the end of the measure occurs on the "and" of 6. Do not mistake it for being directly on beat six.

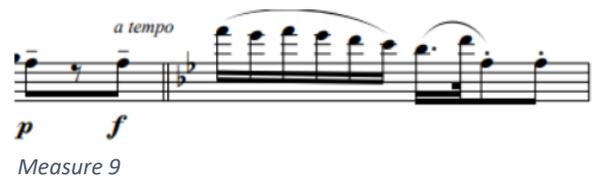


Measure 1



Measure 13

Stylistically, this etude should flow easily, and the performer should take great care in executing the dynamics. The grace notes should sound easy and be placed exactly between the eighth notes on either side. I recommend using the thumb B-flat fingering for the grace notes. It prevents stumbling. The two biggest dynamic changes take place in measures 9 and 13. Dare to make the beginning of these phrases dramatic. Show you can control your dynamics!



The technical etude contains many of the same elements as the lyrical etude. Be certain that you stay aware of the sixteenth note rhythms, articulations, and dynamics. The tempo marking indicates that the etude is played moderately quick and jokingly. In measure one, make sure to play the last note on the “a”; of four. Also, in measure one, the G on beat two should not be tongued. The articulation indication is that the G should be slurred into but lifted. Take care when executing the articulations. The etude contains marcato indications (▲) as well as accents (>). Marcatos are shorter than accents. Show the judges you know the difference. This etude should sound fun to play. Smile before playing it!



Dr. Katherine Isbill Emeneth
404.663.4082

www.katherineisbillemeneth.com
www.flutissimouga.com

Concert Band (9-10 Grade)

Karen Zgonc



Karen Zgonc

This year's lyrical etude should be approached with careful planning and practice.

1. Learn the etude without any tempo change and at exactly quarter = 90. When practicing like this, be sure all rhythm and counting is precise. It is also beneficial to learn without the grace notes at first, and then add them in.
2. Once you have a firm rhythmic foundation, add back the grace notes, and approach the pushes and pulls in tempo. There are 7 changes in this one etude alone: rit., a tempo, rit., a tempo, molto rit., meno mosso, rit.
3. Finally, add in the many dynamic changes and carefully plan your breathing.

Taking this 3-step approach will give confidence on audition day to know where to breathe, when to push and pull, and how to play precise rhythms.

During the last few weeks of preparation, focus on tone quality and intonation. This etude offers many opportunities to change your sound and stand out on audition day. Make the highlight of the etude the change from mezzo-piano in measure 15 to fortissimo in measure 18. Take this opportunity to show how vibrant (and IN TUNE) the flute can sound. Be sure to check intonation at all dynamics. It may be useful to use middle F sharp at the beginning of measure 18, and end with a beautifully in tune, full-length, soft middle D at the end. The best final practice step is always to take the time to record playing the etude and score yourself.



The technical etude specifically highlights articulation. The overall feeling should be light and brilliant. Know the

difference between staccatos, marcatos, and accents:

- *Staccato*: Separate
- *Marcato*: Heavily accented with clear separation
- *Accent*: Hard emphasis with tongue or air (air in this case because it's within a slur)

When first looking at this etude, work it up to tempo. Start at a very easy speed like 60, and slowly move the metronome up. I like to go past the performance speed so I'm comfortable playing it as fast as 132 or 144. Then, when you back down to 120, it feels easy. There are NO tempo changes anywhere in this piece—the tempo needs to stay exact. A fun way to work on this is to set your metronome (I particularly like the app Tonal Energy) to only click on beat one of every measure. If you can stick with it while doing this exercise, you're keeping a great internal beat!



Once you have the notes down at speed, be very careful with every articulation. EVERY SINGLE NOTE has a marking above it. That's a lot to watch out for. Measures 1-4 sets up the entire piece—separate staccatos and a brilliant forte sound. When starting the dynamic changes in measures 5-12, be sure to stay crisp with staccatos while getting loud, then perform great marcatos within a soft, piano dynamic.

Create a sudden forte in measure 13 and have fun with the accents with *forzandos* in measures 14 and 16.



The final crescendo in measures 17-18 (Figure 10) should build from a very soft piano to a very loud forte to create a dramatic ending with the most brilliant, vibrant marcatos possible.



A native of Washington, DC, Ms. Zgonc has performed and taught throughout the United States, Mexico, and Canada since 2000. She has played with orchestras including the Atlanta Symphony, Vancouver Symphony (Canada), and Orquesta Sinfonica de la UANL (Monterrey, Mexico).

Her students have been known to place in honors groups, youth orchestras, competitions, and sit first chair in their bands. Many of her students have gone on to pursue professional careers in music at prestigious conservatories and universities. She follows her passion to bring a community of high-quality music making and experiences to students of all ages and levels as the Director of Ztunes Music.

FB
FLUTISTRY
BOSTON

YOUR CHOICE
[SMART SEARCH] [SAFE TRIAL]
a new methodology for finding your voice

YOUR VOICE ARTISTRY TOOLS SERVICES CHOICE
[flute + artistry = #flutistry] [www.flutistry.com] [www.flutevents.com]
[801a tremont st, boston, ma, 02118] [info@flutistry.com] [617.519.8966]

Symphonic Band (11-12 Grade)

Andrea Burger

This year's lyrical etude gives the performer a great opportunity to express themselves. Notice that the marking is *Andante Rubato e Molto Espressivo*. According to Christine Ammer's *The A to Z of Foreign Musical Terms*, rubato means "Taking the portion of the value from one note and giving it to another note (usually) within the same measure, without altering the duration of the measure as a whole."

Often students think, "Great, it's rubato, I don't have to count so hard." But that thinking couldn't be more dangerous. The best way to learn to play a rubato piece is to learn it in strict time. In order to make rubato convincing, the listener still has to be able to hear where you're putting the beat regardless of how much you push or pull on the tempo. Every beat has to sound like it's coming from the beat before it and going to the beat after it.



Measure 7

Start by finding the trickiest rhythm in the etude. Bar 7 might be a good choice because when our eye sees lots of notes, we panic. But notice the alternating 3 + 2 note pattern on each beat.

Find the tempo you can play this at correctly with strict rhythm and work on the entire etude at that speed. Don't be surprised if you have to start as slowly as 60. Once you can play every note and rhythm at that tempo, work up to the designated 90.

Now the rubato fun begins. Once you've got your beats down you can think about where to stretch or push your tempo, without losing the overall pulse. Some teachers will have you think of stretching like taffy. It might also help to think of a rubber band, because unlike taffy, it snaps back to the original shape. The music gives us lots of clues where we might show our expressive side.



Measure 1-4

Look at the first measure. The steady pattern should set you up for a solid 1-2-3-4 count. Then in bar 2, you have an eighth rest. Use that opportunity for a breath and to prepare for your first rubato passage. Breathe in, setting your tempo for beat four, which should sound like it's leading you to the downbeat of bar 3. Here is where you can start to stretch some notes. If you've taken time by starting the measure slower you will need to give that time back later in the bar. Think about where you plan on returning time. For your first attempt, you may want to do this in a very measured way, starting with a slower beat one and increasing each beat's speed incrementally to see how that feels and sounds. Then try the reverse, starting quickly. Finally, you may start with a stretch or pull and wildly exaggerate the rubato to find where your limits are. That will help you establish what makes musical sense to you. On the downbeat of bar 4, land with confidence on that beautiful F. If you can, play with a warm vibrato and taper off gently.

Now that you've experimented with that short phrase, try doing the same type of work in bar 6-8. You already learned this rhythm slowly so playing with the tempo should feel very comfortable.



Measure 6-8

Look at those clues: an eighth note leading to a triplet, the *molto rit.* allowing you to take each beat slower than the one before, while building drama as you bring out the 3 + 2 pattern. When you land on high F, sustain it for longer than 2 beats and don't forget to vibrate. Take full advantage of the quarter rest to prepare to play softly, and back in tempo. That will make the *piano* F on beat four sound even more *piano* compared to the *forte* high F. The contrast will be impressive.

Now you can experiment throughout the entire etude. Use those clues (tempo markings, rhythm changes, fermatas, etc.) to decide where you want to play with rubato and where you want to play it straight. Rubato is like salt. A little goes a long way. Not enough, and the food is bland, but too much will ruin your meal.

The technical etude seems fairly straight forward but there are a few "gotchas" in this one. The first thing to notice is the tempo. If you're not a wiz at double-tonguing, you may not be able to get to 132. Don't let that scare you. Judges would

usually rather hear a performance cleanly at a slightly slower tempo than sloppily at 132. Don't worry if you have to start learning this etude at a much slower tempo than marked. Like the lyrical etude, no one has to know that you started at 60 or 70. If you start slowly, with enough practice time, you might surprise yourself at just how fast you can play.



note. And guess what? It's just an F major scale, starting on C. This rhythm repeats later in the etude.

The next challenge is the articulation. In the first bar, you have an accent on the *and* of 2. This repeats throughout the piece. Bringing out those accents will give this etude a fun character and show the judges you have control of the rhythm and articulation. Now look at all of those slur 2-tongue 2 patterns. They're also full of accents. Bring them out.

The next things to notice are the fast rhythms. The beauty of learning the etude at a slower piece is that it allows you to learn all 7 notes of the 7-note run in bar 4 cleanly. The judges want to hear every



Just when you think you've got this one down, there's a twist. Beat 2 of bar 7 reverses the 16th note pattern. First you have S2T2, then T2S2, then slur 4. Judges will definitely be paying attention to see who plays this correctly.

If those challenges weren't enough, you've got to play with good dynamics. I suggest paying special attention to areas like bar 10 and 11. Beat 1 of bar 10 is *forte*. But beat 1 of bar 11 is *mezzo piano*. Because of where the notes are on the flute, pay special attention to those *mezzo piano* notes in the upper register. Bring out the dynamic contrast.

These are tough etudes, but they both have a lot of style. Have fun preparing for your audition and good luck on the big day. If you have any questions you can reach me via email at afcnewslettereditor@gmail.com.



Nicole Frankel

Scales and Sight Reading

For all students, the ability to perform scales and sight reading with confidence and ease is critical to audition success. The sight reading portion alone is worth 30 points at the first audition—the same number of points as your lyrical etude. It's important to consider how the scales are scored, as well. Students will receive 1 point per octave both ascending and descending, as well as one point for each arpeggio with no mistakes. Note that scales must be played from memory with the specified articulation. The chromatic scale is worth an additional 10 points.

SCALES

Students should use knowledge of the scoring system to inform the way they practice scales. Often, I see young flutists play a technical passage over and over again with a mistake, and once they are finally able to correct the mistake, they move on. However, the number of times they play the passage incorrectly greatly outweighs the one time they achieve it, which means they are essentially "practicing the mistake!" Because mistakes prevent you from earning points on your scales, it is really important to avoid practicing mistakes while preparing for the audition. I suggest practicing with the metronome on 90% of the time. Start the metronome at whatever tempo allows you to perform all of your scales evenly with no mistakes, even if it feels really slow at first. Then, during each practice session, bump up your metronome just a few clicks at a time.





If you have a calendar with your audition date in front of you, you can plan out the number of clicks you need to increase your metronome by each day to achieve the minimum tempo specified on your scale sheet. Moving the metronome up just one or two clicks at a time won't feel much faster to your fingers the next day, but by the end of the week, you will have made significant progress towards your goal tempo. I once heard the acclaimed flutist Emmanuel Pahud say in a masterclass that he plays a passage six times in a row perfectly before he is convinced that he really knows it. Make sure you can play your scales perfectly multiple times in a row before you adjust your metronome!

Some other things to think about while preparing scales include planning where to breathe ahead of time. This will be one less thing to think about at the audition. Also, be sure to focus on the transitions between scales, which will also help you to memorize the order of keys. Finally, I always encourage

my students to play their scales expressively with a beautiful sound, in addition to showing steady time and clean technique.

SIGHT READING

My students often ask, "How do I practice sight reading?" This is a great question, because sight reading, like any other skill on our instrument, requires a lot of practice. It is very helpful for students to set up mock auditions. Ask a friend, your private teacher, or your band director to choose an excerpt for you to sight read. It can be as simple as a few lines randomly selected from a repertoire book or etude book. Have them place it on a stand for you and time you as you look over the piece and then perform it. Make sure to record your mock audition so you can listen back later. If you do this many times before the audition, you will feel more comfortable come performance time.

While looking over the piece before you play, the first thing you should do is make a mental note of the key signature and time signature. Next, scan over the whole excerpt and look for any potential pitfalls. Is there anything about the form (like a repeat sign or a D.S.) that should be observed? A key change? Accidentals? Any rhythms that look particularly tricky? Finger through these first. Then go back to the top and finger through the beginning of the excerpt so you can be sure to get off to a good start.

Once you begin, don't stop playing until you get to the end. Even if you make a mistake, it will be more impressive to the judge if you are able to show maturity with your recovery. I am from Chicago, and as someone who judged the ILMEA sight reading there a number of times, I can tell you that a couple of wrong notes won't bother the judge as much if you are able to keep steady time no matter what. Another way to make your sight reading more effective is to bring out what is printed above and below the notes. Attention to dynamics and articulation markings will earn you more points than simply focusing on notes and rhythms. Finally, selecting the right tempo is imperative. If there is a tempo marking indicated by bpm or a term such as "Andante," be sure to capture the spirit of that marking. However, aim slower than you think before you start. When our adrenaline is pumping at an audition, we sometimes play faster than we mean to. A few deep breaths before you start will help to combat this tendency and set you up for success. Good luck!

Nicole Frankel is a freelance flutist and private teacher in Atlanta. She can be contacted by email at nfrankel7@gmail.com or through Ztunes Music. For more information, please visit her website: www.nicolefrankel.com

WHIPKEY'S MUSIC
Your Southern Source of Flutes & Piccolos
Atlanta Dealer for....
Powell, Haynes, Altus,
Powell Sonaré, Haynes Amadeus, Altus Azumi
Burkart Resona, Roy Seaman, Brio, Jupiter
2949 Canton Rd. #500 other Major Brands, new and used!
Marietta, GA 30066 Browse: www.whipkeys.com
(770) 427-2277 • (770) 422-8704  Find us on Facebook



Atlanta's Own Christina Smith Performs at the 2019 Salt Lake City NFA Convention

Andrea Burger



Christina Smith, Atlanta Symphony Orchestra Principal Flute

Attendees at the NFA convention this year were treated to a performance by Christina Smith. She was a featured soloist on the Concerto Gala, which is always one of the highlight events. Here is a short conversation with her about the experience.

How did you come to play at NFA this year?

I was invited to perform on the Concerto Gala by Rebecca Johnson, the program chair. I was thrilled and honored to receive the invitation!

What led you to choose the Jolivet Concerto for Flute and Strings?

I chose the Jolivet for a number of reasons, not the least of which is that it is a concerto that I have performed recently with the ASO, and knowing that because of my summer schedule, I wouldn't have a lot of prep time. Also, it's a remarkable and unique piece, and I love concertos for flute and strings because usually balance is less of a problem with a more sparse orchestration.

How do you prepare to play with an orchestra other than the ASO, which you know well? You performed with musicians you only met a few days before performance.

I don't really prepare any differently for the ASO versus an orchestra I don't know. I think being 100% prepared for any performance is key, no matter who I am playing with. I will say that the performance in Salt Lake City was a different feel because I knew that the entire audience was flutists, which is a more nerve-wracking experience!

In those cases, does the soloist provide more input than she normally would with a home orchestra?

I do provide somewhat more input with orchestras that are not the ASO, simply because we are not as familiar with each other. Also, we typically have less rehearsal time, which was the case in Salt Lake City. With the Jolivet, the main thing we talked about was setting the right tempos.

What about the conductor and their style?

I was thrilled to work with Richard Prior as the conductor of the concert because I know his work as a conductor, and as an excellent composer. He is a friend as well as a colleague. Richard and I met before the first rehearsal of the Jolivet here in Atlanta, which was a luxury because we both live here. It really saved rehearsal time and solidified our approach to the piece.

How long does it take to get comfortable with a new hall?

It doesn't take long to get comfortable with a new hall when it is such an incredible acoustic, like Abravanel Hall in Salt Lake City. One of the most special elements of the performance for me was to perform in this amazing hall, which has much better acoustics than Symphony Hall in Atlanta. Not many NFA conventions host concerts in such a wonderful space, so this was very memorable for me.

Do you have a favorite moment or event from the convention this year?

Definitely teaching the orchestral masterclass on Saturday morning. It was such a thrill to work with the three fantastic finalists and talk about orchestral excerpts, auditions, and performances, which is my favorite thing to talk about!

Lose Your GPS: Find Your Way Without the Score

Dr. Andrée Martin, Building Bridges: Body, Mind & Music



While in Edinburgh with my students on a study abroad program last month, one of my twenty-something students told me the details of her day exploring the city. She had arranged to meet friends in a café for lunch but lost access to her phone and therefore her GPS. She tracked down a paper map, found the street she was on (“just by looking at the map!”), and wound her way through the streets to the café. Depending on the year you were born, you may be thinking, “What’s the big deal about using a paper map for navigation?” Or maybe, “What?! How could she get around without her phone?”

In her article *Ditch the GPS: It’s Ruining Your Brain*, Washington Post science writer, M.R. O’Connor explores the drawbacks of never allowing ourselves to get lost without a map. “These gadgets are extremely powerful,” she writes, “allowing people to know their location at all times, to explore unknown places and to avoid getting lost. But they also affect perception and judgment. When people are told which way to turn, it relieves them of the need to create their own routes and remember them. They pay less attention to their surroundings.”

O’Connor’s article got me thinking about how we rely on printed scores in the same way we rely on our GPS apps, never allowing ourselves to get lost. Here’s a fun way to *practice* getting lost thereby gaining more confidence to express your own musical ideas. Choose a piece off your shelf to play. Begin in the style and key written, but within a phrase or two, improvise in the style of the work. The idea is to communicate musically, but not in sequences or patterns and without repetition. This is not merely a challenge to play your piece from memory, but to put the communication of expressive ideas ahead of the need for note accuracy. Another way to experiment with this idea is to improvise a soundtrack while watching cartoons with the sound turned off. Allow yourself to get lost in expressing character without the road map of a score.

Reading scores 100% of our practice time can affect our perception and judgment. We pay less attention to our surroundings, we lose the ability and need to create and remember patterns, or to put character front and center by playing without any patterns at all.

O’Connor writes, “Finding our way on our own—using perception, empirical observation and problem-solving skills—forces us to attune ourselves to the world.” Encourage your students to attune to their musical worlds by playing, at least for a few minutes of every day, without a score.

Dr. Andrée Martin teaches flute and Body Mapping at the Schwob School of Music at Columbus State University and at Summerflute and blogs at www.observingfocaldystonia.wordpress.com. This is an excerpt of an article that will appear in the Winter 2019 issue of *Flutist Quarterly* magazine.



MUSIC & ARTS™

AFC

A Conversation with Chris Potter

Andrea Burger

While at the National Flute Association's annual convention this year in Salt Lake City, several club members had an opportunity to perform in the Low Flute Choir. It seemed like a perfect opportunity to speak with one of the premier low flute specialists in the world, Dr. Christine "Chris" Potter. Her story, going from flute student to world-class musician and leading expert, has many interesting twists and turns. I think her success even surprised Chris, but this community would not be the same without her. Please enjoy getting to know this amazing woman, flutist and mentor.



Many of us in the flute community know you as a low flute specialist, but we forget that you have a life outside of flute. Would you mind sharing a little about your life when you're not fluting?

I have been very active in outdoor activities that I attribute to my husband John, whom I met at SUNY Stonybrook where I was working on a DMA with Sam Baron and John was working on a PhD in Physical Chemistry. We met through a mutual acquaintance and have been married for 35 years. One year, pre-child, we rode bicycles over 700 miles on the south island of New Zealand, carrying all our gear.

Our daughter Robin is 26. She is a wonderful singer, and is currently in business school. She has bachelor's degrees in history and math and focusing on marketing in business school. She is an administrative and computer dynamo, and she's helped me with social media and all things computer related; things I don't know enough about. My husband and my daughter are my "tech" people and have helped me a lot with all of my music festivals, publishing endeavors and keeping my website functioning.

Do you have any favorite non-flute activities?

We kayak at our cabin in northern Wisconsin. My kayak is named Pumpkin because it's orange. We have always done things outdoors like skiing, biking and hiking.

You have a lot going on! The 2nd International Low Flutes Festival is coming soon. How long had you been thinking about starting it?

I started thinking about it four years ago. I am in a unique position because I know people from all over, including Australia, Iceland, Japan, and Turkey. It seemed like the right time to use those contacts and start the festival.

When did this festival start?

I got the ball rolling and organized the first one in March 2018 in the Washington DC area during the annual Cherry Blossom Festival. It being our first year doing this, I guessed maybe 150 people would show up, but I had 375 people attend! We had people from all over the globe, and of course many from the US. Several composers asked if their pieces could be performed at the event, but none of them could provide a group to play their pieces. I decided to hold auditions for a professional low flute choir. We held auditions, and deciding who was going to play what piece and getting parts from the composers to the players for all ten pieces was just an incredible puzzle, especially when one of the composers kept revising their pieces and even changing instrumentation!

I understand you're not running the festival this year.

I learned a lot about organizing a festival like this. Having never taken on something this big before, there were more intricacies than I could have imagined. It was too much work for one person, even with a small staff helping. At the end of the first festival, I announced that I wasn't going to organize another festival, "but if someone else wanted to take it over..." Two staff people raised their hands. I thought, "Oh my! I must have made it look easy."

Yuko Hoshi is one of those who volunteered to run the next festival. She is the founder and musical director of the Japan Jazz Flute Big Band (JJFBB) and, while she is in charge of organizing this year's festival, she does contact me for advice.

Will you have a role other than an advisor?

I will be giving an evening recital as a featured guest artist and will be teaching a bass masterclass, organizing a sight-reading session and teaching a workshop on alternate fingerings. I'll also be conducting the closing Farewell Choir. When I was organizing the 1st festival, there wasn't time for me to perform.

Many of our readers may have never been to Japan. Can you tell them what to expect when they go there?

The event will be in Urayasu this year and attendees will fly into Tokyo. There will be many performances, opening and closing flute choirs open to anyone, workshops and an exhibit area. There are hotels right across the street from the festival venue. Our website has more information and directions: <https://lowflutesfestival.org/>. In Japan, there are signs in English so it's very easy to get around. Yuko has done amazing work and managed to get space at a city-owned theater complex. We're using two concert halls. The city is giving us use of the space in exchange for a concert on the Sunday night of the event.

Have you started planning for 2022?

The plan is to do another festival in 2022. We don't know yet who will take over coordinating it, but I think we'll stick to doing a festival every two years, alternating between a US city and an international location. We'll have to see who volunteers for 2022.

How did you go from playing the standard flute to becoming one of the top one or two names associated with the low flute?

This story involves Atlanta. Of course, I started on c-flute like everybody else. I was working on the Bach solo sonata. As you know, the first movement is all 16th notes for two pages. I wanted to find a way of making the movement even more difficult. The university I attended at the time had an alto flute, a straight head Haynes. I figured if I could play the piece on alto flute, it should be easier on the c-flute. I loved the tone of the alto flute. That's what attracts you, *the tone*. But my arms are just too short to play the footjoint keys of a straight head alto.

I didn't think about playing alto seriously until I went to my first NFA convention in Atlanta in 1976. I was in the exhibit area and noticed a curved head Sankyo Prima alto flute. When I played it, the sound took my breath away. The tone of a low flute is so much more physical: you just feel this wonderful sensation when you play, you're so much more a part of the sound. I fell in love with the instrument and the sound.

However, I didn't have the money to buy an alto flute. It took seven years of saving before I could afford it. Then I

had the conundrum of finding music to play. I found this instrument that I loved, but what music was there? There was virtually nothing for alto as a solo or chamber instrument back then. I started looking in catalogues at music stores where they had file cabinets full from different publishers. I started methodically looking through catalogues for anything with alto. I was surprised at how many wind ensemble pieces called for alto.

Over several months, I compiled a list, started ordering pieces and published a very rudimentary book of available music. Eventually Eva Kingma heard I had a catalog. She contacted me and said, "I make alto flutes and I'd like to get your catalogue to my customers." She sent me a check in guilders which would have cost more to exchange into dollars than the check was worth, so I said, "You can buy me lunch at the convention," which she did.

After lunch, as a professional courtesy, I stopped at Eva's booth. As you know, she makes bass flutes as well as other low flutes. Up to that point, bass flutes in general were not good. They had weak sound and were awkward to hold. Bases just weren't very good yet because there was not enough of a market for makers to invest money in development. I played one of Eva's basses and couldn't believe they were so fabulous! I ended up buying one from her.



Young students trying bass flutes, photo provided by Chirs Potter

That exhibit hall can be dangerous! So now you find yourself with a wonderful alto, and a great bass. What happened next?

One of my big breaks was at the 1997 convention in Chicago, the one where Jethro Tull played. Patti Adams was the program chair, and we'd known each other from attending the same flute masterclasses. I sent in a proposal to play the *Concerto for Alto Flute and Flute Ensemble* by Randall Snyder. Patti approved my proposal and I got to play this difficult piece at the convention. This was one of

the very first times the alto flute was featured as a solo instrument at a convention. It went well and people started contacting me to play the concerto with their flute choirs and to come give performances at their state flute festivals. I began commissioning more pieces to play that involved accompanying flute choirs and also with piano. These include Sonny Burnette's *Stone Suite*, Catherine McMichael's *Baikal Journey*, Katherine Hoover's *Two for Two* and Mike Mower's *Obstinato and Scareso*.

Was that when you knew you were on to something with the low flute?

Yes, the response to low flutes performances just kept growing every year. In 2008, the NFA board asked me to be chair of the low flutes committee. We had our first meeting at the 2009 convention in NYC. In fact, there was an amazing performance by Matthias Ziegler on the Concerto Gala that year. He performed *NOLA Concerto for Flute and Contrabass Flute* by Benjamin Yusupov. It was a powerful piece, very tribal, rhythmic and stunningly beautiful.

Back at the 1997 Chicago convention, I gave a presentation titled "Teaching Tips for Teachers." I love alliteration. This was one of the first pedagogy workshops presented at NFA. There had been a pedagogy committee for many years, but people hadn't been giving workshops for teachers at conventions.

A year prior to this convention, I organized a flute festival in Colorado and convinced my friend Carol Wincenc to come as a guest artist and play a duet with me on her recital. Reality hit a few days later, "How am I going to find time to organize this festival AND practice to be ready to play with Carol?" So, I created a book that is now called *Flute Aerobics: Duets*. Teachers and their students, and even flute choirs can play scales and related exercises as duets, trios, up to five parts, to help with tone development and ensemble work. This is the first book I ever had published. I used this book as part of my "Teaching Tips" class and hoped to sell some copies.

I had no idea how many books I would need but I was swarmed after the session with people waving their money in my face and wanting this book. I only had a few with me, so I took people's money, made a list, called my publisher to send more copies right away, and made sure people got their books by the end of the convention. (This

was WAY before you could only sell items in the exhibit area.)

Going from a practice experiment to improve your c-flute playing to being one of the world's leading low flute specialists has been an interesting journey. What have you learned?

Open doors for yourself, don't wait for people to call you and offer opportunities. You have to be brave enough to walk through the door, to be willing to stick your neck out. Ask people if they'd be interested in doing something with you. Most of the time, they say, "Yes."

This is actually how I got to be a part of the Galway Festival in Switzerland: it was through Matthias Ziegler. I have a friend who is very interested in low flutes. She wanted my help connecting with Matthias to ask if he would accept a commission for some pieces for low flutes ensemble. I didn't know him personally, but I contacted him and he wrote a piece titled *Low Flutes at High Tides*, which we premiered in Las Vegas in 2012. It was stunning; a moment when the hair on the back of my head was standing up as I was conducting. This piece had completely new sounds, textures and timbres, a whole new vocabulary. The piece was just stunning.

Knowing that Matthias was a frequent guest at the Galway Festival in Switzerland, I suggested to him that we play the *Low Flutes at High Tides* at the Galway Festival. This took several months to develop and I worked with Lady Jeanne Galway to make it happen. She gave me her best players and we performed Matthias' piece at the festival. I've been back every year since.

Speaking of Sir James Galway, wasn't there was an attempt to create a Guinness World Record at that 2009 New York convention?

Yes, the NFA was briefly entered into the Guinness Book of World Records for the "largest flute choir" performance in 2009. The NFA was doing this in part to celebrate Sir James Galway's 70th birthday, and he was the conductor at the event. Most of the low flute specialists like myself only had their low flutes with them, but there were no parts for us. To break the record, the NFA needed us to play in order to reach the record-breaking number. Paige Dashner Long wrote parts for the 75-80 people who had low flutes, and the NFA broke the record. The Chinese surpassed that record a few months later.

At NFA this year, I saw that there was an alto flute competition. Was this the first year they've done that? And how did it come about?

Yes, this was the first time. I had money left over from my 2018 Low Flutes Festival. When I started the International

You have to be brave enough to walk through the door, to be willing to stick your neck out.

Low Flutes Festival, I figured I'd establish it as a non-profit and get 501(c)3 status. Setting it up meant doing lots of paperwork for the IRS. When I realized I wouldn't continue doing the Festival, I contacted them to find out how to dissolve something on a non-profit track, but wasn't legally a non-profit. It turns out, if you dissolve a non-profit, you must give any assets to another 501(c)3. I wanted to do something to benefit the low flutes community: I felt like that money belonged to them. I contacted the NFA and told them I'd donate it, but they had to let me pick the project. I chose an alto flute competition. Flute World agreed to be a sponsor to round out the prize money and it was a great success.

What a generous thing to do! Any suggestions for selecting a low flute, especially for first-time buyers?

On my website I have a list of brands that I recommend trying. Every year at the NFA, I test all the new ones I can get my hands on and make recommendations. Altos start at \$1,500 and go up from there. Basses start around \$3600. Newer instruments are generally much better than ones made 30 years ago. This is especially true of basses.

One of the ways the instruments are better is a greater awareness on the part of flute makers of where to put keys. There is no standard key layout for low flutes, so you really have to try an instrument to see what works for you and your hands. The layout of the footjoint keys is especially critical. There is also no standard bore size and that affects how the instrument feels in your hands.

Wait, does that mean there is no standard scale?

That's right. You have to figure out what the intonation tendencies are; just like c-flute, none are perfect. That's why it's important to try several flutes. Stores will arrange to send you multiple brands to try. If you're not an experienced flute player, you probably want to have your

teacher play the instrument to guide you. Once you've been playing for 6-7 years, you should be able to pick up a low flute and decide if you like the sound, if it's reasonably comfortable to play.

With no standard scale on these larger flutes, isn't tuning a challenge?

They are not as well in tune: that is correct. You have to learn which notes are flat or sharp, just like on your c flute. On the plus side, the middle octave C# is actually in tune on bass, no need to adjust!

Why is the curved head less in tune?

If you look at the c-flute headjoint, you'll notice that the crown end is narrower than where the tenon goes into the body. In order for a c flute to be better in tune, the headjoint must taper into the body. Makers can't achieve a continuous taper through a curved headjoint, but they can with a straight head. Of course, on bass, the headjoint has got to be curved. The third octave is sharper on instruments with curved headjoints.



Student trying the Contra Bass

This is not to say that the straight head alto is in tune and the curved is not. We know the c-flute isn't in tune with itself, but it's the least out-of-tune compared to the other sizes, and has the most consistent tone quality throughout all registers. As soon as you get smaller or larger, problems ensue and you just have to decide how you're going to deal with them. On alto for example, if you go into the third octave, the problems start at C above the staff and you just have to learn alternate fingerings. There is no perfect flute.

In addition to your recordings, who else should aspiring low flute players listen to?

My CD *Flute Menagerie* is available on my website chrispotterflute.com. Another excellent player is Peter Sheridan, who has a couple of fabulous recordings. Alexa Still is another outstanding alto player. Of course, Paige Dashner Long is a great resource. She's into contra, sub contra, and double contrabass and has several interesting recordings. Matthias Ziegler has numerous CD's with his "Hoover" bass that is played vertically and has microphones up inside the instrument to amplify subtle effects.

How else can we connect with you and the low flute community?

Join the [Low Flutes Facebook group](#). We have just over 2000 members who are very generous with information, tips and advice about all things low. You can find events

The advertisement features the FluteWorld logo on the left, which consists of a stylized 'o' shape above the text 'FluteWorld'. To the right of the logo is a vertical image of a flute. Further right, the text 'All things flute.' is displayed. At the bottom left, the phone number '248.855.0410' and website 'fluteworld.com' are listed. At the bottom right, the address '29920 Orchard Lake Rd. | Farmington Hills, MI' is provided.

involving low flutes on the page and you can sell a used instrument there.

What happens at your Alto and Bass Flute Retreats, now in their 16th year?

We work on assigned chamber music, sight-read chamber music, play large ensemble pieces, I teach low flutes specific workshops and we end with a public performance. The one being planned in Huntsville, Alabama for May 27- May 31, 2020 has a theme of "The Solar System, Space and Stars."

What advice do you have for young flutists who want to get more involved in the flute community?

Develop a network of people who know you and your playing. Be reliable and do exactly what you say you are going to do when you said you would do it. Relationships you establish over time build trust. People get to know you and when they know, they're willing to help you and include you in their events.

Go to every masterclass and summer event that you can possibly attend. The contacts you make will help you later in your life. Atlanta has an annual flute fair. Go to that event; it's right in your backyard. At the fair, try altos and basses in the exhibit area. I recommend starting on alto first because it is not that much different than c-flute.

At events like a local flute fair or a national convention, you hear people perform and teach, you hear things you like, you meet people. If at all possible, play in something. Show up on time and be prepared. You may decide to go to one university over another because of what you heard in a

Thanks for your time Chris. I know I'm already looking forward to a future retreat. Here are some comments from AFC members who have attended your retreats.

"Chris Potter's low flute workshops are filled with lots of playing with others as well as instruction about breathing, alternate fingerings, etc. For me, the most fun is the playing because, for once, the low flutist gets to play a "first" part. Teresa Lind, Georgia

"Chris Potter's Low Flutes Workshops have been tremendous growth experiences during my journey as an aspiring low flutist! Each Low Flutes Workshop concludes with me looking forward to attending the next one!" Ann Crain, Georgia

session, or you may connect with a particular teacher. The possibilities are endless and you will only know if you go!

Turning specifically to low flutes, how old or how big do you need to be to play these flutes?

First, you should already have been playing c-flute for four or five years. You need to learn how to control the sound of the instrument because it only gets more difficult as you get larger. Be comfortable playing two-octave scales up through five flats and four sharps. You need a good low register on c flute to be able to find it on a low flute. If you're shorter than 5'7" I recommend a curved headjoint alto.

I know you've got some very popular method books, as well as music written or transcribed for low flute.

Yes, I have the *Alto Flute Method*, the *Bass Flute Method* and the *Vibrato Workbook*, *Winter Duets* and *Duets from the Nutcracker*. I also have several other pieces for low flutes on my website

For someone interested in lessons, do you offer Skype lessons?

Yes, I have students in Norway, the UK, and other countries. You just have to figure out the time zone. Students can definitely contact me for lessons.

EDITOR'S NOTE: To contact Chris Potter about her retreats or for lessons, you can contact her at through her website at: <https://chrispotterflute.com> or you can send her an email at chris@chrispotterflute.com.



Retreat attendees, photo by Chris Potter

14th Annual Flute Choir Extravaganza!

By Nancy Wilson, Coordinator



Come join us on Sunday, November 10, 2019 at 3:00 pm in the gymnasium of Saint Martin's Episcopal School located at:

3110-A Ashford Dunwoody Rd
Atlanta, GA 30319

The concert is free and open to the public. The concert will feature several flute choirs, including youth, college and adult groups, each performing a short program. There is always a variety of music played. If you are familiar with flute choir repertoire, I assure that you will hear something new! If you have never been to a flute choir concert come and enjoy the experience of hearing the entire complement of flutes including piccolos, C flutes, altos, basses and maybe even a contra bass. You don't want to miss this event so mark your calendar now.

See you soon! If you have any questions about this event, please send an email to: info@atlantafluteclub.org.



Photos: Top: All 5 flute choirs lined up to play.

Bottom: View through the contrabass flute



From the Music Librarian's Desk: New Books for Flutists

John Baga, The Intrepid Music Librarian



As a music librarian, it's my job to buy new books, scores, and recordings to support faculty and student needs at my institution. This year I'm focusing on developing our instrumental collection and I've set my sights on flute method books. I thought I would share some newly published books I've found that may be of interest to readers of this newsletter:



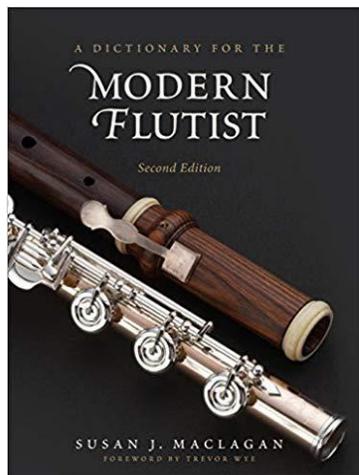
Harris, Paul. *Improve Your Sight-Reading! Flute Grades 1-8*. London: Faber Music Ltd, 2017.

<https://www.amazon.com/Improve-Sight-Reading-Flute-Levels-Elementary/dp/0571540821/>

<https://www.amazon.com/Improve-Sight-Reading-Flute-Levels-Intermediate/dp/057154083X/>

<https://www.amazon.com/Improve-Sight-Reading-Flute-Levels-Advanced/dp/0571540848/>

Paul Harris's system of developing sight-reading skills involves breaking down pieces into separate exercises focusing on rhythm, melody, and technique. Additional structured exercises are geared towards improvisation and even composition. This series of three volumes spanning Grades 1-8, originally published in 1997, has been revised with additional material and updated to reflect current ABRSM sight-reading standards.

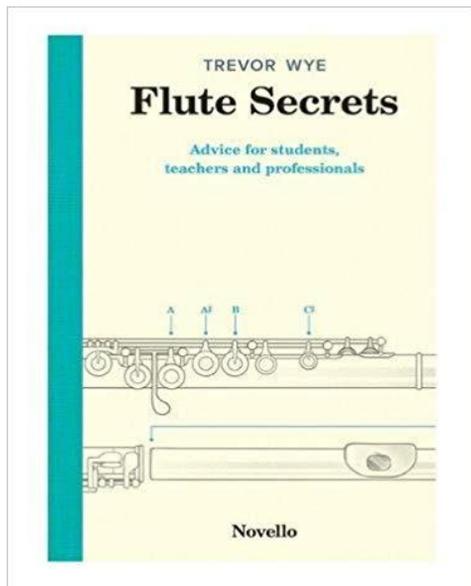
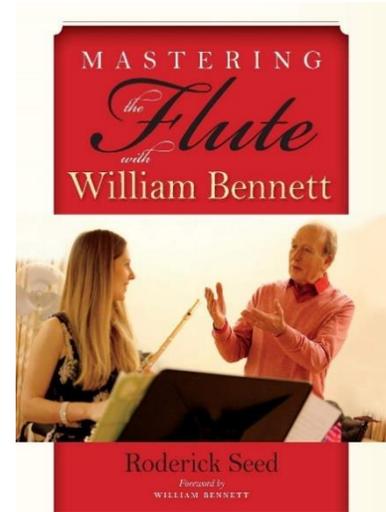


Maclagan, Susan J. *Dictionary for the Modern Flutist*. 2nd ed. Lanham, MD: Rowman & Littlefield, 2018. <https://www.amazon.com/Dictionary-Modern-Flutist-Dictionaries-Musician/dp/1538106655/>

The new second edition of this essential reference work includes over 1,600 entries encompassing flute history, composers, musicians, techniques, and terminology. The appendices offer substantial information about flute mechanics, as well as articles about tuning, examples of orchestra and opera auditions, and biographical sketches of numerous flute personages.

Seed, Roderick. *Mastering the Flute with William Bennett*. Bloomington, IN: Indiana University Press, 2018. <https://www.amazon.com/Mastering-Flute-William-Bennett-Roderick/dp/025303163X/>

Inspired by his studies and masterclasses with William Bennett, the author has compiled numerous exercises, lessons, and tips that have been passed down from Bennett to his pupils but never recorded as a method until now. The topics covered include harmonics, attack, articulation, repeated notes, embouchure control, phrasing, intonation, flexibility, whistle tones, dynamics, and expression.



Wye, Trevor. *Flute Secrets: Advice for Students, Teachers, and Professionals*. London: Novella, 2017. <https://www.amazon.com/Trevor-Wye-Flute-Secrets/dp/1785586033/>

This reference book is intended for flute students and to a lesser extent teachers and seasoned performers. Trevor Wye analyzes the instrument itself and provides suggestions for choosing the right flute or piccolo when starting out. In addition, he offers lessons on tone, articulation, fingering, trills, and general advice for practicing.

Other topics include flute tuning and repair, competitions and career advice, and tips for flute teachers.

JL Smith AND COMPANY Connecting flutists to exceptional instruments for more than 25 years.

phone 800.822.2157 email flutes@jlsmithco.com website jlsmithco.com

KEREN BARR
MURAMATSU AND STRAUBINGER CERTIFIED FLUTE TECHNICIAN

SERVICE ON ALL MAKES AND MODELS
O - (678) 325-0564 C - (678) 523-3756
KEREN@NORTHGEORGIABAND.COM
WWW.NORTHGEORGIABAND.COM

PIPER 00000

Membership Update

by Nancy Wilson

Current AFC active membership totals 123, which includes 45 adults, 59 students, 12 corporate, 4 silver, 2 gold, and 1 platinum.

The Atlanta Flute Club membership runs from January 1 through December 31 of each year. There is no carry-over to the next year for those that join late in the season. If there is a member event in the summer or fall and you are not a member, you will still be able to attend. We will offer a non-member fee for these events.

If you wish to audition for a competition you must be an active member for the year of that event. For example, those who wish to compete in the coming flute fair must be an active member for 2020.

The 2020 Membership Registration Form will soon be on our website where you can conveniently join by mail or PayPal. Be looking for the combination Early Flute Fair/Membership Form. You will save \$5 when you register early for flute fair.

The Atlanta Flute Club is tax-exempt under section 501(C)(3) of Internal Revenue Code. Your contributions to AFC are tax-deductible to the extent permitted by law.

Atlanta Flute Club Policy for Email Notifications

The email notification is a service for Atlanta Flute Club members to be informed of upcoming Flute Club events, member concerts/events, and performances or masterclasses featuring international/national artists. Members may submit information for publication to info@atlantafluteclub.org. Please limit your request to basic information and perhaps a link to a website for more details. Your request may be edited as deemed necessary by the club.

As a reminder our Email Notification Service will now be sent only to those who have been a member within the past 3 years. If you have not been a member in 3 years and you do not want to join now but wish to continue this service, you may send a request to info@atlantafluteclub.org. Remember, you may visit our website www.atlantafluteclub.org to learn what events are scheduled, to join the club, and to view the latest Newsletter!

All member flutists may publicize flute-related events on our website by contacting atlfluteweb@gmail.com and/or by posting on our [Atlanta Flute Club Facebook](#) page.



Treasurer's Report

Ann Crain, Treasurer

Atlanta Flute Club Income and Expenses
(April 1 – August 31, 2019)

Beginning Balance:		\$10,378.24
Income:		
Dues and Fees	\$427.62	
Refund Received Talent To Spare	\$280.00	
Total Income:		\$707.62
Expenses:		
Cleared Checks, Flute Fair	\$267.26	
Flute Fair Reimbursement	\$112.41	
Talent To Spare (Corrected Payment)	\$140.00	
Andrew Salkill, New Logo Design	\$450.00	
Total Expenses:		(\$969.67)
Ending Balance:		\$10,116.19

Fun Flute Fact

How Low Can You Go?

This issue features one of the leading authorities of the low flute, Dr. Christine Potter. Were you familiar with the low flute before reading this issue?

Even if you've never seen the alto or bass, you might be surprised to know just how big flutes get. Check out [this site](#) by Phyllis Avidan Louke, another well-known low flutist and composer. She has the measurements of all of the flutes from c-flute all the way down to the gigantic double contrabass, at over 18 feet of tubing.

Atlanta Flute Club Officers & Committee Chairs

OFFICERS

President	Kelly Bryant	kbryant2503@gmail.com
Vice President	Dr. Andrée Martin	martin_andree@columbusstate.edu
Secretary	Erica Pirtle	erica.bass.pirtle@gmail.com
Treasurer/Volunteer Coordinator	Ann Crain	anncrain@comcast.net
Immediate Past President	Jean Melilli	jeanaflute@gmail.com

COMMITTEE CHAIRS

Corporate Liaison	Brittany Salkill	bhflute@gmail.com
Flute Fair	Kathy Farmer	kathyfarmer@mindspring.com
Hospitality	Lisa Mahoney	lmahoneyflute@aol.com
Junior Artist Competition	Dr. Alina Windell	amwindell@gmail.com
Membership/Flute Choir Extravaganza	Nancy Wilson	info@atlantafluteclub.org
Newsletter	Andrea Burger	afcnewslettereditor@gmail.com
Webmaster	Anne Gordon	aegordon12@gmail.com
Young Artist/CHP Competition	Angela Sherzer	aallen201@aol.com

Advertisers

Burkart, Page 9	JL Smith, Page 19	Petry Flutes & Piccolos, Page 17
Flute World, Page 15	Lazar's Early Music, Page 7	Powell Flutes, Page 11
Flutes Together, Page 9	Music & Arts, Page 11	Spotted Rocket, Page 20
Flutistry Boston, Page 6	North Georgia Band, Page 19	Whipkey's Music, Page 9