



Photo: Lumos Studios (Columbia, SC)

## From the President

As I write this letter, record snowfall in Atlanta has finally stopped. Most of the ice in Brunswick has melted. Schools and businesses have resumed normal schedules. And this latest winter blast has me excited about the coming spring and summer seasons. In addition to better weather, the Atlanta Flute Club has some exciting events planned.

The annual Flute Fair kicks things off on its new date, March 17, 2018. The event will be at the Clarkston Campus of Georgia State University Perimeter College. Our guest artist, LA Philharmonic piccoloist Sarah Jackson is giving a workshop and recital. Ms. Jackson is a noted piccolo and flute teacher, and I'm looking forward to attending her workshop and hearing her artistry in performance. The winner of the Carl Hall Memorial Piccolo competition will be giving a recital, as will our Young Artist and Junior Artist competition winners. It's inspiring to listen to our entrants' recordings. Their hard work is evident in their exceptional playing, and I am always encouraged to hear the craft and talent of our next generation of flutists.

Also at this year's fair, we'll have two workshops: one featuring new music and the other, a pedagogical presentation on articulation. Finally, our amazing exhibitors will be in our centrally located exhibit hall. Be sure to use this opportunity to try new instruments and see the variety of accessories (always fun to look at and buy), new music and so much more.

This summer, we're looking forward to a presentation by Sarah Howard, the Lifting Flutist. She is already hard at work preparing for this exciting session. You can view her YouTube channel here: <https://goo.gl/FcPuEi> for a sneak peek at the kinds of things you'll experience at her presentation, which may or may not include deadlifts.

And finally, I would like to welcome our new board members; Andrea Burger (newsletter editor), Brittany Salkill (corporate liaison), Cain-Oscar Bergeron (social media—new position) and Kelly Bryant (vice president). These enthusiastic flutists are excited to bring new ideas and excellent communication to our members.

See you at the Flute Fair!

Jeana Melilli

## In This Issue

<b>The 2018 Atlanta Flute Fair</b>	<b>2</b>
A Day of Fantastic Fluting	2
<b>Competition Announcements</b>	<b>3</b>
Finalists Selected for Young Artist Competition	3
Junior Artist Competition	3
Carl D. Hall Piccolo Artist Scholarship	4
<b>Where Are They Now?</b>	<b>4</b>
Interview with Kristen Holritz	4
<b>12th Annual Flute Choir Extravaganza</b>	<b>9</b>
<b>Meet the New Board Members</b>	<b>10</b>
Kelly Bryant, Vice President	10
Brittany Salkill, Corporate Liasion	13
<b>Interlibrary Loan: a World of Libraries at Your Fingertips</b>	<b>16</b>
<b>Membership Update</b>	<b>19</b>
Individual Membership & Flute Fair Registration	19
Corporate Membership	19
<b>Fun Flute Fact</b>	<b>20</b>
<b>Treasurer's Report</b>	<b>20</b>
<b>Atlanta Flute Club Officers &amp; Committee Chairs</b>	<b>20</b>

## The 2018 Atlanta Flute Fair

### *A Day of Fantastic Fluting*

Kathy Farmer, Flute Fair Coordinator

The Atlanta Flute Fair is almost here! It's going to be an amazing day of concerts, competitions, flute playing and learning. Our Guest Artist is Sarah Jackson, piccoloist of the Los Angeles Philharmonic and an outstanding musician. She'll share her insights during an afternoon workshop. We'll end the day with her recital where you'll fall in love with her playing on both flute and piccolo. This concert is sure to "blow your socks off".

When asked for her thoughts on piccolo Ms. Jackson said:

*The piccolo is so fantastic; it can be hauntingly beautiful, woody, earthy, and as well brilliant, light, quick, and exciting. There are so many fantastic pieces being written for piccolo now. It's a very exciting time for the piccolo!*

—March 2016, *The Flute Examiner*



Guest Artist, Sarah Jackson

To start the day, bring your flutes and join us for an interactive morning warm-up session where Jovana Damjanovic will present SLUR2TONGUE2, *Tonguing from the Beginning*. Then, join us for the flute choir reading session where we'll read some exciting pieces. The morning will also feature the 2018 Young Artist Competition (YAC). This will be followed by a recital by the 2017 Young Artist competition winner, Joyce Choi.

After lunch and time to visit the exhibits, we'll be treated to recitals by the 2018 Carl D. Hall Piccolo competition winner, Rachael Dobosz and a mini-recital by the 2018 Junior Young Artist winner. We'll have an afternoon session titled, *A Whole New World* which will showcase the compositions of Atlanta composer Nicole Chamberlain, including the premiere of *Le Charmuer* for piccolo and piano set to silent film, commissioned by Lisa Bartholow. The mid-afternoon events are the Guest Artist Workshop, by Sarah Jackson, followed by the Middle School Honors Choir, conducted by Laura Freeman and the High School Honors Choir conducted by Kelly McKinney. The final fantastic event of the day is Ms. Jackson's recital.

With all of these wonderful flute delights, be sure to save time to visit the exhibits. We'll have local and national vendors. This is a great opportunity to try new instruments, pick up some new music and check out flute accessories. The schedule with exact times will be available on the AFC website <https://www.atlantafuteclub.org/copy-of-atlanta-flute-fair> prior to the event.

#### **2018 Atlanta Flute Fair at a Glance**

##### **Morning Sessions**

SLUR2TONGUE2 <i>Tonguing from the Beginning</i>	Jovana Damjanovic, Presenter
Flute Choir Reading Session	
AFC Young Artist Competition Finals	
2017 Young Artist Winner's Recital	Joyce Choi

##### **Afternoon Sessions**

##### **Lunch and Visit the Exhibits**

2018 Junior Artist Winner's Recital	Winner to be announced at the fair
2018 Carl D. Hall Piccolo Competition Winner's Recital	Rachael Dobosz
<i>A Whole New World</i>	Featuring music of Nicole Chamberlain
Guest Artist Workshop	Sarah Jackson
Atlanta Flute Club General Meeting	
AFC Middle School and High School Honors Choir Concert	
Guest Artist Recital	Sarah Jackson, flute and piccolo

## Competition Announcements

### Finalists Selected for Young Artist Competition

This year, the Young Artist Competition preliminary audition committee reviewed applications and listened to CDs from 12 highly qualified applicants. Of these, three finalists and two alternates were selected. Our finalists are:

- ♪ **You Yang**, an undergraduate student at the University of Cincinnati College-Conservatory of Music
- ♪ **JiHyuk Park**, a flute Performance Major at the Juilliard School
- ♪ **Brianna Futch**, a second year Master of Music student at the University of South Carolina.

In the event that any of these finalists are unable to participate in the final round, our alternates may be called upon to take their place.

- ♪ **Alexandra Carpenter**, a graduate student at Southern Illinois University in Carbondale
- ♪ **Abby Easterling**, a flute Performance Major at the Eastman School of Music.

Congratulations to all of these talented young artists!

Special thanks to our preliminary round judges, Erica Pirtle and Angela Sherzer.

The final round competition performances will take place from 10:30 am until 12:00 pm at Flute Fair on March 17. Each of the three finalists will present a 20-25 minute program, which will be judged by a distinguished panel of flutists, including our Guest Artist, Sarah Jackson. Please plan to attend. You are sure to hear some inspiring and exciting performances.

### Junior Artist Competition

The 7<sup>th</sup> Annual Junior Artist Competition finals will be held on February 25, 2018 from 3-5pm. The event will be held at the Alpharetta Steinway Gallery located at:



5950 North Point Parkway  
Steinway Promenade  
Alpharetta, GA 30022

Special thanks to the Alpharetta Steinway Gallery for the use of their space and beautiful instruments.

The finals are free and open to the public. Please come out to support our talented finalists, who are all local students up through the 10<sup>th</sup> grade.

**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](http://www.whipkeys.com)  
(770) 427-2277 • (770) 422-8704 Find us on Facebook

**JL Smith**  
AND COMPANY Financing available!  
[www.jlsmithco.com](http://www.jlsmithco.com)  
**Flutes • Headjoints • Repairs**  
 [sales@jlsmithco.com](mailto:sales@jlsmithco.com) 800.822.2157

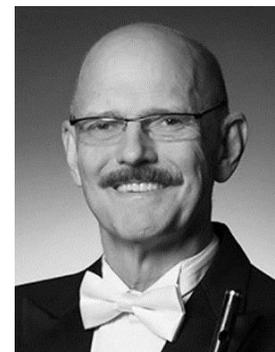
**Harris**  
**Band**  
**Instruments** 770-787-2095  
3830 Salem Road  
Covington, GA 30016  
**Brass, Woodwind, Repair and Sales**  
[www.harrisbandinstruments.com](http://www.harrisbandinstruments.com)

### *Carl D. Hall Piccolo Artist Scholarship*

#### Winner Announcement

The first winner of our Carl D. Hall Piccolo Artist Scholarship has been selected. The scholarship is given to honor the memory of our beloved founding member, Carl D. Hall.

We had seven highly qualified entrants in the Piccolo Artist Scholarship competition, and it was difficult to choose the winner. This year's winner is **Rachael Dobosz**, a native of Chicago, who is currently pursuing a Degree at DePaul University. She studies with Stefan Hoskuldsson. Miss Dobosz will present a short recital at our Flute Fair on March 17, 2018. This is sure to be a wonderful treat for all.



Our alternate this year was **Lily Josefsberg**. Lily is a student of Laurie Sokoloff at the Peabody Conservatory, Baltimore, MD.

Congratulations to our winner, Rachael and alternate, Lily. Thanks to all who performed at such a high level on this inaugural year of the scholarship competition. Bravo.

The AFC also thanks the panel members for their judging: Jeana Melilli and Angela Sherzer.

### Where Are They Now?

Interview with Kristen Holritz

by Andrea Burger

The Atlanta Flute Club has awarded its annual Young Artist prize to so many wonderful flutists over the years. As the AFC gets ready to select a new winner, we thought it would be interesting to look back to a past winner and hear how their professional lives have evolved. We've selected Kristen Holritz, on her 5<sup>th</sup> anniversary of winning the Young Artist prize.

Sitting in the hall, listening to the finalists play, I remember enjoying Kristen's performance. But it was a special treat to speak to her on the phone. She is an enthusiastic and approachable person and musician. We talked about her early days playing the flute, through today. Ms. Holritz shared wonderful stories of teachers, friends and colleagues who have shaped her career. I hope you'll enjoy hearing about her life & career, and find it as inspiring as I did.



*Photo by Brad Cansler*

**Kristen, you grew up in Texas, studied in North Carolina, New York, then Georgia and of course, won our Young Artist competition here in Atlanta. I'd love to hear a little about your transitions and what led you from place to place. But let's start from the beginning. Why the flute?**

My mother was a piano teacher, so my two older brothers and I took piano lessons beginning at age five. When they were in middle school, my brothers got to play other instruments. I told my mom I wanted another instrument too! She pulled out her old high school flute from the closet and told me that if I could make a sound, she would buy me a beginner flute book.

I figured out how to make a sound with just the head joint. Then, I taught myself all the fingerings. Eventually, after about six months, my mother got a recommendation for a teacher.

**Do you still have your mother's flute?**

It's in Mom's closet. She bought me a Yamaha student flute and I played on that through High School. Then I bought a Miyazawa.

**After the Miyazawa, what did you buy?**

The Miyazawa is the only other flute I've owned.

**When did you realize you had to be a flutist?**

I knew I wanted to be an orchestral musician because of all-state orchestra. I got in during my sophomore year somehow. That year the big piece the top orchestra was playing was *Daphnis et Chloé*. I got tendonitis that week practicing those arpeggios. I wasn't sitting first chair or anything, but it was the feeling I got, being a part of the whole, getting to sit there and listen to everybody else during my rests. It was the coolest thing to be a part of that.

The flute is really just a means to an end. It doesn't matter what I'm playing, I just love playing music. I feel very lucky to be doing exactly what I hoped for my career.

**Are you saying you would you be just as happy playing tuba?**

I don't know. I used to want to play French horn. I really wish I played a string instrument sometimes. They get all the good music and can do juicy slides and fancy double stops. My brother plays oboe, so I wasn't a huge fan of that. I would never want to deal with making reeds or stuff like that.

**You've played a few other instruments. Do you spend much time playing other flutes?**

My brother honeymooned in Ireland and brought me back an Irish flute. I keep meaning to learn it but the holes are so far apart! I don't mind playing piccolo. I play alto here & there, when the concert repertoire calls for it. I don't feel particularly attached to either of them though.

**How does a Texas girl end up in North Carolina? We'll get to Georgia and Tennessee later.**

I applied to some Texas schools for college, but ended up going to North Carolina and studied at NCSA, or North Carolina School of the Arts. It was part of the UNC system, but the name didn't change to UNCSA until after I graduated in 2009.

**What was your degree, and who did you study with?**

My degree was in flute performance, and I studied with Tadeu Coelho.

**What do you remember most about your time with Tadeu?**

He taught me how to be a performer, how to break that barrier between the stage and the audience, and feel like I could express myself how I wanted to. He also taught me how to be really organized.

His syllabus was 21 pages long back then. He was very thorough. It was intimidating because he sends that syllabus to you the summer before your freshman year. There was so much information and I was terrified I was going to forget something or break a studio rule my first week of school.

**That sounds like an intense syllabus. What was in it? Was there a lot of music to learn?**

He had a repertoire list which was probably only one page of it. The rest was made up of things like his attendance requirements, forms you fill out before you play a piece in your lessons, a list of articles required to read. He made us memorize for studio class, or "memory masterclass" as we sometimes called it. There was so much information: the attire for lessons and performance, the attitude he expected us to have in lessons and in studio class, and whenever we came across something that wasn't included, he would add it the following year.

**How do you feel about memorization?**

I'm not a huge fan of it. Maybe that's why I like orchestra so much. <laughs> All through high school, I played both flute and piano. As a pianist, you're expected to play by memory when you're performing. I had the worst stage fright. Performing terrified me, because I had to play by memory. That's one reason I picked the flute. Performing on flute felt easy *and* I got to use the music.

The more I did it (memorizing) at NCSA the more comfortable I got. I think it's something you have to practice at just like anything else.

**I imagine leaving home was a big transition, especially since you not only left your parent's house, you left the state.**

Moving across the country to where I knew absolutely nobody was pretty scary. I was living on campus with no car. But the flute studio was so close. Once we all became friends, we hung out all the time. We practiced together, worked out together, we would eat together. It was great!

**Can you share something about moving to New York City and what the school experience was like at Juilliard?**

Sure. When I moved to New York, I was already used to being away from home. I lived on campus for the first year, but I heard about some inexpensive off-campus housing over on 74<sup>th</sup> & Broadway. I was on the waiting list and was able to move in during my second year at Juilliard

**Who did you study with while you were there?**

I studied with Robert Langevin. I learned a lot about being an orchestral player from him. The biggest lesson was learning how to practice, and enjoy practicing. It was really about the daily grind and what you need to do to play your best every day.

### Do you have one fun memory you can share?

I remember being in the practice room with a friend playing duets. It was really late and we had practiced so much that we were just having fun at that point. Someone knocked on our door. He asked, "Can I jam with you guys?" He had a case that looked weird, too small to be a flute case. He pulled out a melodica. It turned out to be Jon Batiste (Stay Human, which since 2015 has been the house band for *The Late Show with Stephen Colbert*). He was with his friend (and bandmate) Joe Saylor who had a tambourine with him.



*The melodica, (above) sometimes called a pianica, is related to the harmonica.*

Jon completely improvised a third part and Joe played his tambourine. My friend and I were laughing so hard. I was barely making a sound, but it was so much fun! I remember it like it was yesterday.

**I wish I heard stories like that when I was in school. I might have gone to the practice room more often! Note to students reading this, GO PRACTICE! You never know who you'll meet.**

### So what brought you to Georgia?

I met my husband, Josh, when I was an undergraduate. We were dating long distance during my master's studies. He began a DMA at UGA, so after Juilliard, I came down to UGA to study with Angela Jones-Reus and start my Doctorate in 2013.

**This sounds like a lot happened in a short time. You got your master's, got married, moved to Athens, won the Young Artist competition, started a doctoral program at UGA, all in 2013. I need a nap just hearing all of that. What was next for you?**

In the Fall of 2013, I auditioned for the Chattanooga Symphony and won that job. My husband was all but dissertation by December that year. He moved with me to Chattanooga and finished his degree while we were in Tennessee.

### What did you learn from Angela at UGA?

Everything! First of all, when I started there, she had just gotten a new headjoint. She bought a Sheridan the summer before I started. Her previous headjoint was a Lafin (which Robert Langevin plays on). I didn't want to ask if she was selling it, because I was pretty sure I was going to like it. The next week, she offered it to me to try.

I put it on my flute, played 5 notes, and it was love at first sight. It was the sound I was trying to imitate because I had Robert's sound in my ear. This was the sound I had been searching for! I finally had my sound. Not only did she sell it to me, but she taught me how to play it. It felt like Angela gave a piece of herself to me with that headjoint, such a special gift! I still play the same Miyazawa with the headjoint Angela sold me.

### That's so unusual. Do you ever tweak your setup or try other instruments?

Not even tape on my lip plate. I've tried different crowns and it does make a difference, changing the articulation and timbre. I've experienced that. But I don't use them. I've tried other things for limited times but I'm very practical and low-maintenance. What I have works, so I just practice every day to get better on what I own.

### Do you credit any one teacher or time in your life with your success?

I learned so much from all of my teachers. I feel like every piece of the puzzle was important in my journey. If any one of those pieces were missing, I might not be where I am today.

### Where are you teaching now?

I teach at Lee University which is about 30 minutes away, in Cleveland. I also teach at Southern Adventist University and have a private studio. I probably see between 20 and 30 students a week.

### I think readers would like to hear about your studio, the kinds of students you teach, how you approach different types of students, and as a teacher what you find challenging.

I teach beginners and I've had adult students. I have kids making it to Allstate in TN and GA. I have non-music majors, music performance majors, a large variety of students.

It's like a game to find out how to relate to each student. Pushing the ones who are competitive, but making it fun for the ones who aren't. I'm a very competitive person. It's been hard for me to adjust to teaching to the ones who are doing it just for fun. I guess those students are my biggest challenge.

My first graduating class of students at the University level will be Spring 2019. I did have a master's student who graduated last year. I haven't had any high school students audition for colleges yet, but they're coming next year. I'm already starting to get anxious about that.

### Now that you're such a busy teaching and performing musician, what's your practice like?

Taffanel & Gaubert for scales. I love the scale game for articulation (EJ4). I was never made to do them and it's a book I've been discovering since coming to Chattanooga. Robert had his own set of scales, so I intertwine those with the Taffanel & Gaubert.

*It felt like Angela gave a piece of herself to me with that headjoint, such a special gift!*

#### **Do you have favorite etudes for your students?**

It all depends on their level and their major, which opus of Andersen. But Opus 41, I love so much! And 30, and 33. Robert introduced me to the Altes etudes. They're great because each one is about a different concept. One is all about switching on & off of the thumb b-flat key. Another one is all triple tongue, another all dotted rhythms. There are two volumes with the first being just tone. The second volume is the etude book.

#### **Do you have pieces on your bucket list to play?**

I would love to play Christopher Rouse's *Concerto*. I had a student working on the Reinecke *Concerto* last year and she converted me to liking it. It used to not be my favorite.

Last year I was asked to sub with the Alabama Symphony while their principal flutist, Lisa Weinhold, played the Lukas Foss *Renaissance Concerto*. It's an interesting piece and even has an offstage flute. Her performance was so stunningly beautiful that it made me hope to play the piece with orchestra someday. Most of my orchestral bucket list pieces I've been fortunate enough to play already.

#### **Now that we've talked about a flute bucket list, I'm curious about a travel bucket list, music related or not. Is there somewhere you've always wanted to visit?**

Europe was on my list. I've been to Asia many times. But this past summer, my husband bought me tickets to see the Berlin Philharmonic *in Berlin*. This was my birthday and our anniversary trip. We also went to Vienna. We heard both philharmonics in the same week. It was amazing!

#### **Did anything strike you when you heard each of them play?**

Yes, every note. Every person that played had me drooling. Vienna was very refined and light. And to hear them play Viennese waltzes, it was so beautiful. We heard *Der Rosenkavalier* at the Wiener Staatsoper.

But when they played a waltz, the orchestra came alive. It's like, when you (an American player) play a waltz and it feels awful. But then you hear them play and it sounds like one of the most magical pieces you've ever listened to.

Then we headed to Berlin. It was so different. Both orchestras played like one organism. In Berlin, they gave the German premiere of *Chant Funèbre*. This was an early work by Stravinsky which was thought to be lost, but was recently rediscovered. This was followed by a Mozart piano concerto.

We were sitting in the upper balcony and could see the violas so clearly. They had 1s and 5s during the entire concerto, yet they had the biggest smiles on their faces. They were moving and breathing together. You could see they just loved playing music. Mathieu Dufour was playing Principal for this concert and every note was just magical.

The second half was *Rite of Spring*. It didn't even sound like music. It was almost like hearing a painting, because of the colors and the sounds that were coming out the orchestra. I'm not sure I'm describing this well, but it was like a story or picture coming to life, more than just sound.

#### **I'd be remiss if I didn't ask about your daily practice routine.**

My daily practice depends on our workload with the symphony. Obviously I practice enough to be able to play all of my parts. But sometimes on busy weeks it's just warming up for an hour, sometimes it is 3-4 hours of practice.

I don't have specific things I play. I did when I was in school, but now I've enjoyed exploring different books & scales. I generally start with some kind of tone exercise, (Moyses *De la Sonorite* or drone work or harmonics).

My most recent find has been the Moyses *Tone Development Through Interpretation*. I bought in high school but didn't really use it. I found it going through my music a year or two ago. If I'm not in the mood to practice, I pull that out, and suddenly I've been playing an hour. Phrasing, vibrato, tone...it's such a great book. It can even calm me down if I'm anxious about an upcoming performance.

After tone exercises I move on to scales, some etudes, single & double tonguing, or different articulations for a piece I might be playing. Then I work on repertoire.

#### **Do you take breaks or do you power through your practice sessions without stopping?**

With Tadeu, he was really organized. He had us keep logs. If I'm in a time crunch, I know how long my scales take to do just majors or just minors, working from the lowest octave to the highest and so on. So if I only want to do 10 min of long tones & scales, I know what I need to play to do that.

I do purposely take breaks. At least one each hour, sometimes an hour and a half. I think you lose focus at a certain point and you stop hearing in detail, not to mention needing the physical break. Otherwise, you're not really getting anything done just having the flute on your face.

**Do you practice away from the flute?**

I do mental practice at the gym or while out running, especially when auditioning or preparing for a big performance or orchestral solo. Mental practice is great while exercising because you're in that state where your heart rate is elevated, and you can literally be thinking of how it will sound and feel under stress. I visualize everything on the page, from articulation to dynamics.

As I think through the music, I pay attention to what part of my body is tensing up, being aware of it and releasing it. That way, when I come back to the flute, I know when and where that I have to relax my left arm, or relax my leg... play more grounded, etc.

**What do you do for fitness?**

Since I've moved here, I've grown to really like hiking. There is a lot of good hiking in and around Chattanooga. Sometimes we'll go hiking with friends in the Smoky Mountains. And recently, I started doing yoga, which is really fun.

This past week, I did too much practice with the crow pose. The next day I could barely hold my flute for five minutes. Even downward dog is a full body awareness exercise and workout. I feel like when I'm doing yoga I'm doing flute. You're thinking of the same things for flute - breathing, body awareness - and that gets me ready to practice.

**Tell me what's next for you.**

I teach for a summer festival, the Bayview Music Festival, which is right on the lake in Northern Michigan. It's a college level festival based around chamber music, with weekly chamber music coaching and private lessons. There is one large ensemble performance per session. Session one will feature musical theater, the second is opera.

The early bird deadline for registration is February 1, but the regular deadline is March 4, 2018.

**Is it limited to college students? I want to go!**

<laughs> Yes, it's only for college players.

**Do you have any performances coming up? You're so close, and it would be great to hear you perform again.**

I'll be playing Carl Nielsen's Concerto for flute and orchestra on March 1, 2018 with the Chattanooga symphony.

**When you're taking on a piece like that to perform with an orchestra, how long does it take to prepare?**

I got the offer a year ago, and I immediately started listening to the concerto along with Nielsen's other works to familiarize myself with his musical language and style. I did read-throughs over the summer. I prepared the piece 10 years ago for master's auditions, so I had already worked on it for 2 years while an undergraduate.

This summer I broke it out to see how much I had retained, and started practicing seriously in November. I do part of it every day, just like scales or long tones. Especially the hardest parts or the cadenza - not the entire thing.

*Thank you for spending so much time with me this evening. I hope some of your Atlanta fans can make it to your performance in March. I'm jealous of the college students who will be studying with you over the summer. Stay in touch!*

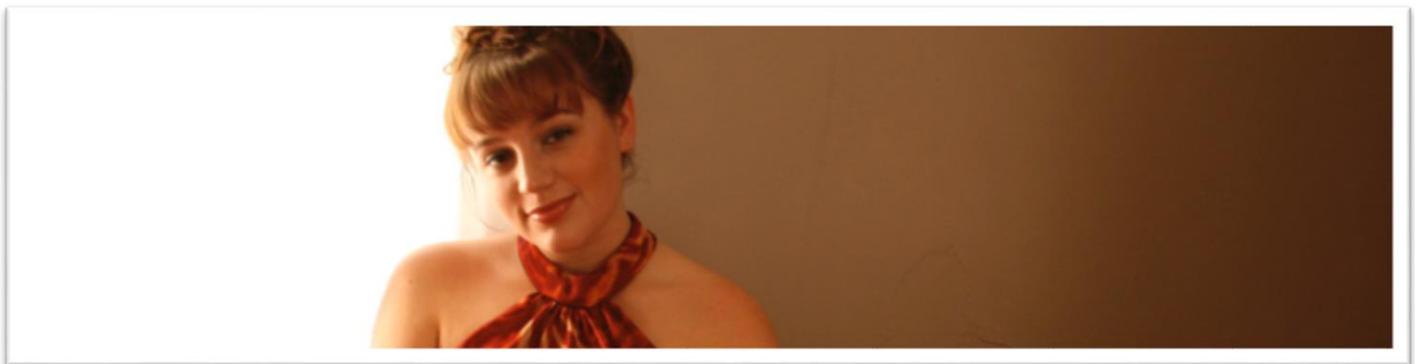


Photo by Cait Rodiek

# 12th Annual Flute Choir Extravaganza

Nancy Wilson, Coordinator

This event was a wonderful success. The event was held on November 12, 2017 at St. Martin’s Episcopal School. Special thanks to Allen Barbee and Tony Shaffer for their help making this a great event.



Seen here (left) are Allen Barbee and Nancy Wilson, opening the event.

Here are some other memorable moments from this year’s extravaganza. If you missed it, be sure to mark your calendar for next year!

This year we had six flute choirs:

*Southwest DeKalb and Martin Luther King High School Flute Choir conducted by Lenise Bostic*



*Flute Choir of Atlanta conducted by Kathy Farmer*



*Fayette Area Flutists conducted by Kelly McKinney*



The FCE has a tradition of playing one piece together as one large flute choir. This year was no different. All six choirs (pictured below) joined together to play “Let There Be Peace on Earth” conducted by Allen Barbee.



*Atlanta Flute Ensemble conducted by Kathy Farmer*



*Atlanta Metro Youth Flute Choir conducted by Kelly Via*



*Mercer University Flute Choir conducted by Kelly Via*



All photos by Cecilia Piehl Price

## Meet the New Board Members

by Andrea Burger

**In** this issue we're introducing two of our four new board members. Kelly Bryant has been on the Atlanta flute scene for several years. This is her first year serving on AFC board, and she steps into the role of Vice President. We met at the first board meeting of the year, but it wasn't until we sat down to talk one on one that we realized we were practically related. Ok, slight exaggeration. But it turns out, we grew up about a mile apart in Miami. Had she not moved away, we would have attended high school together. So it was an exciting revelation when we realized our connection. This year, we'll be serving our freshman year on the board together.



Photo by Jenny Wehunt

### **Kelly, what led you to take on the role as Vice President?**

I was actually solicited by Jeana Melilli. She told me about plans to make the AFC a more visible organization and thought my teaching ties might be a good fit for our needs.

### **How do you see the club evolving?**

First, I want to get a sense of the vision of the board and our members and see how we can make the club more progressive;

possibly reach out to underserved areas inside & outside the organization. We have a student population that's always changing. I want to keep students active as they graduate from high school, go to university and continue to be involved after college.

The AFC is a great resource for members. It's a wonderful cohort willing to share and be supportive. I'll be looking at innovative ways to best serve our entire community. I'm looking at our border states with active flute clubs to see what they do. We can incorporate the best of their ideas here in Atlanta. I'd love to see Atlanta be home to an NFA convention. We haven't hosted one since 1999.

### **We both grew up in Miami, but you left at when you were 11.**

Right, we moved to Danville, VA to be closer to my mother's family.

### **Where did you do your college music studies?**

I did my undergrad and graduate studies at the University of South Carolina in Columbia. I was a flute performance major the entire time. As a master's student, I was teaching assistant and taught undergraduate minors, as well as students at the community school, teaching applied lessons. I taught the instrumental flute methods, which means I was teaching future music educators, future school band directors, how to teach the flute to their beginner students.

This was a required course for the Music Education majors. They studied half of the semester on one instrument, then moved to another. Some of the students enjoyed flute so much that when

they had room in their schedules, they decided to take private lessons with me so we could go into more depth.

### **Who was your most memorable student?**

I've had so many, it's hard to say. One student was an incredible sax player named Joe Henson. He ended up winning a job with the Jazz Ambassadors, the US Army's premier Big Band. But at his lessons, we worked through Taffanel & Gaubert, Karg-Elert, Anderson and Altes flute studies. He told me I transformed his sax playing through these flute lessons. We worked on the nuts & bolts of his technique and sound.

I learned a lot from him too. I was taking sax lessons from his teacher at SC during undergrad. I was not very good. But he tried to help me learn how to improvise and be a better sax player. He failed miserably, but he tried! Joe and I could share experiences. He even listed to my audition work. It was more like a colleague relationship.

### **What about your flute teachers? Who did you study with and do you have any special memories you can share?**

I never played flute until I moved to Danville, VA. When I moved I decided to join the band. The director told me I had to play clarinet but I had other ideas. A cousin played the flute. I liked that it was shiny and small and I could get it on & off the bus easily. But the director insisted that I play the clarinet.

I went home & told my mom "I need a flute by tomorrow." So we went to the music store and rented a flute. I looked at a band book, got a fingering chart, listened to the Marshall Tucker Band, "Heard it in a Love Song" and figured it out. The next day, I went to school with my cassette player, turned it on and played along with it during the flute solo. The band director finally relented, thankfully.

Back then, I wondered to myself, "why does everyone sound so bad, this is easy," but of course, the more I played, the harder it became. I probably wasn't doing anything the right way but I thought I was. I tried to convince my band director that I was doing things right. <laughter>

The next year we got a new director and he wanted me to play oboe. I figured I'd give it a try. I took it home for two weeks and just said, "no way." And it was back to the flute.

I didn't start taking private lessons until maybe 9<sup>th</sup> grade. There is a private girls school called Chatham Hall near where I grew up. The dean's wife, Kathy McCune, was a flute player and a very good teacher. I'd have lessons sporadically, about once a month. She's the one who got me into playing legit flute music. Then I studied with Francile Bilyeu at Virginia Commonwealth University in Richmond. She's the one who prepared me for college auditions.

I spent two summers at Brevard Music Center where I studied with Susan Kristensen, Eric Hoover and Trygve Peterson. Constance "Connie" Lane was my teacher at the University of South Carolina. We were very close. I played at her retirement celebration and at her memorial concert at NFA in 2012. Connie was notoriously *not* a great singer. We used to joke about her singing after lessons, because she never sang in tune. She had perfect pitch, but couldn't sing in tune. One thing that struck me was ... I can't recall a single lesson that she ever played her flute in my lesson.

She had such a gift for teaching that she didn't need to play her flute to get her point across. Some days I wished she would play so I could understand certain things a little bit better. But I think that was her gift. She wanted you to sound like you. She didn't want you to sound like her. As long as your sound was good and your setup was decent, she let you form your own sound, your own opinions about how things should be done. Of course, she had opinions - don't get me wrong. But she was more focused on helping her students form their own ideas.

We used to carpool to play with the Augusta Symphony or the South Carolina Philharmonic. Fortunately, I ended up playing with her a lot. Having that picture into her life, how she managed being a mother, a great flutist and juggling her teaching responsibilities helped shaped me to be the teacher I am today. Figuring out how to manage all of those things. It was all about creating balance.

#### **Connie was an amazing mentor for you. Do you teach the same way she does?**

There are very few lessons I can get through without getting my flute out. She would never use it as a crutch. When I'm teaching my students, I feel they need to hear what a flute sounds like. Sometimes students come to you and have no idea of what a flute is supposed to sound like. Like Connie, I spend a lot of time teaching students how to listen, analyze and problem solve. Also, how to practice effectively and efficiently.

I had a good idea pretty early of how I wanted to sound. I learned the Mozart D Major by listening to the Rampal recording. I learned a lot of music by listening. I developed my ear without realizing that's what I was doing. In elementary school, I was a

singer. My first music teacher in elementary school did a lot of singing, and that helped me develop my ear.

#### **What about your family? How did you meet your husband?**

I met Kerry, also a flute player, in grad school. He's awesome. He doesn't play a lot of flute at this point, but I think it's because I stole his Powell. It's mine now. But our band director in college, James Copenhaver, made us stand partners. Kerry is in his 29<sup>th</sup> year of teaching high school band (yes, he's counting).

#### **That's the first time I've heard someone tell me a teacher was their matchmaker!**

Mr. Copenhaver was literally like a coach trying to recruit the best players he could. I was getting offers from a couple of different schools. Every time I talked to him, he'd asked "what did they offer you," and he assured me he could do better than that. He got me there.

In college, he was like a father to me. He knew my father had MS and was very sick and couldn't be a very present figure. So when I got to school, he was very protective of me, nagging me about grades. He was very nurturing, and that carried through grad school. He became a dear person in my life.

My husband was one of his grad assistants. Mr. Copenhaver used to say our names the same way, so he stuck us together. I think he thought we'd make a good couple. We've been together since 1992 (our second year of grad school).

#### **That's an adorable "how we met" story. Having Mr. Copenhaver as a "stand in" for your father was obviously very special. Was your father always sick?**

With MS, he was bedridden most of my life. Before he got very sick, he worked for the IRS but was also a jazz clarinet player. He was the one who got me started listening to all kinds of music, jazz, classical, Benny Goodman recordings. He used to sit and have little jam sessions. I remember going to Aunt Sally's house. They'd sit in the basement. She'd play upright piano, he'd play clarinet, someone else played drums. They'd jam for hours. He went to pharmacy school, was a pilot, but ended up working for the IRS and retired due to his illness.

My older brother Mike, played the clarinet and French horn. He doesn't play anymore but he is very supportive of me and both of my kids. My younger sister, Debbie, played trumpet. The only time she ever practiced was when she got in trouble and was sent to her room. Mike and I would joke, "Debbie's in trouble again. She's practicing." She stopped playing after high school.

Mom is a singer, but she's a nurse professionally. As kids, we didn't play instruments together, but my Mom made us sing together a lot. Everyone in my family is in the medical profession but very supportive of my choice to be a flutist.

**Since you couldn't take many lessons before college, was that a problem after you started your studies at the university level?**

No! I thought I hit the jackpot. I had real training and I wanted to learn everything. I was very eager to please my teacher and was learning a significant amount of major rep every semester. Tons of repertoire.

Connie was very good at teaching rep. We covered excerpts in studio class every week in a masterclass format. We also did a lot of etudes. Most of my orchestral playing I learned on the job.

**On the job?**

I played with the South Carolina Philharmonic and the Augusta Symphony through college. I thought, "If everyone else is taking the audition, I should too." I won the Augusta Symphony job in my sophomore year. The first audition I took was with the SC Philharmonic, during the same year, and I was selected as a runner up. The person who won only stayed a year. So I auditioned again & won the job.

That's one of the reasons I stayed in Columbia. I had two orchestra jobs, a great teacher, a grad assistantship.

**We had a hard time scheduling this interview because of a certain someone. Care to brag a little?**

Yes! My daughter Helen is training to be a classical pianist. She's constantly doing competitions. This past week she had the SE Region Music Teacher's National Association competition. She won the GA MTNA. All the winners from nine southeast region states go and they choose one winner to represent the region at that national level. She was selected as the alternate.

Yesterday was the Emory Young Artist competition. They narrowed it down to 12 finalists, and she was one. Then, they narrowed that down to one winner. She played beautifully but did not place. She has a recital, GMTA and Nashville International auditions coming up in February and is hoping to attend Bowdoin this summer.

We take her to lessons religiously every week, and she practices a ton. She's very dedicated and committed to being as good as she can possibly be.

My son, Jack, graduated high school at 16, skipping a few grades in elementary school. He went to Northwestern University at 16. He's now in his senior year. He was pursuing a dual degree in horn performance and chemistry. After his first year, he got rid of the chemistry and went straight for horn. He has spent several summers at Brevard and the Texas Music Festival. He's preparing for grad school and summer festival auditions currently.

**Where can students find you?**

I am Artist Affiliate at Reinhardt University and have been on faculty there since 2009. In 2017, I joined the faculty at KSU as Artist in Residence. I also maintain a large private studio. I am

Remembering Connie Lane's teaching style

*She had such a gift for teaching that she didn't need to play her flute to get her point across... Of course, she had opinions - don't get me wrong. But she was more focused on helping her students form their own ideas.*

particularly proud to have students that are regularly selected to participate in ASYO, GHP and GMEA All State Bands and Orchestras.

*Thanks for your time Kelly. After spending an evening chatting, I wish you never moved away from Miami! We'd have been such great friends. Although now, I can't get that song, "Heard it in a Love Song" out of my head! We're going to have so much to talk about this year on the board, and in general. I know the club will benefit from you joining the board.*





*Photo by Andrew Salkill*

The second new board member featured in this issue is **Brittany Salkill, our new corporate liaison.**

**I had the pleasure of getting to know her at the 2017 Flute Fair. She had such great energy and enthusiasm for the flute. It was exciting news when I heard she joined the board. Let's get to know her a little more now.**

**Brittany, where are you from?**

I was an army brat, and grew up all over the East coast. We moved the most when I was a kid. I consider Marietta my home town, since I've lived here the longest.

**Since you're a professional musician, I'm guessing your family is full of musicians. Tell me about them.**

Actually, my parents are not musically inclined at all. I have an older brother and two younger sisters. My brother taught himself guitar by ear, and my sisters both played clarinet through high school. My youngest sister is currently in school pursuing a Music Education degree at Middle Tennessee State University, which happens to be where I got my Master's degree. My parents have said before that they don't know where we get it from!

**Interesting. Growing up with non-musician parents, when did you think you'd like to make this your career?**

A little late actually, but about half-way through my bachelor's degree. I started flute in middle school, and I went on to Lassiter High School - which is known for their band program. When it came time to apply for college I wasn't quite sure what I wanted to do and I thought, "I like the flute. I'll go for a music degree." I didn't really understand what I was getting into until I performed in my first master class, and when I saw the other performers, that's what opened my eyes to what being a flutist really is.

**You mentioned Middle Tennessee. Where did you go for your undergrad training?**

I went to GA Southern in Statesboro for my bachelor's in flute performance. Then I went to Middle Tennessee State University for my Master's degree, which was also in flute

performance. Coincidentally, while I was there, my sister came for a visit. She met the clarinet teacher, liked the school and applied. Which is what brought her there.

**Sounds like you've got a great family. How about that husband of yours?**

Andrew is wonderful, I could not ask for a better husband. Our relationship story is disgustingly cute. We're High School sweethearts, who met in 11<sup>th</sup> grade chemistry class. Our birthdays are actually six months apart to the day. We've been practically inseparable since 2008.

When graduation came about he had already been accepted to GA Southern, and I wasn't sure about where I should go because I didn't want to choose a school just because my boyfriend was going there. Georgia Southern ended up offering me some money so I went there, and I'm so glad I did. Later, when I decided I wanted to pursue a master's degree, I told him, "This is what I've got to do, You can come with me or you can stay home." And luckily he came with me up to Tennessee. He has been so supportive of everything I've done. After finished master's in May 2016 and we got married in July (after changing the date a few times!).

**What brought you back to Marietta?**

I really loved the Middle TN/Nashville area. I felt like I had a great support system and was getting a foot in the door professionally. When I graduated, Andrew and I decided that if we didn't have any serious job prospects by the end of our lease, we needed to move back home. I was really anxious about moving back home, I felt like I was having to start over. After being back for about a year, that anxiety has subsided and I'm glad we decided to come back to Atlanta, all of our friends & family are here!

**What led you join the board at the AFC?**

When I moved back here I didn't know any flute people. Even though I grew up here, and went through school playing flute, I didn't know anyone since I had done all of my playing away at college. I decided that I had to meet other flutists, so I went to any AFC event that happened. Any time there was a concert with flutists, I went. I introduced myself to people and told them that I was new to the area and just met people that way.

When I was working on my master's degree, I was really involved in what my teacher (Dr. Deanna Little) was doing. If she hosted an event or concert, I helped her organize it. I loved being so involved in the flute community in Middle Tennessee. Then when I came here and didn't know anybody, I knew I wanted to be just as involved, but wasn't sure how. I saw that there were some open positions, so I asked if I could help out and was welcomed by Erica (Pirtle) the immediate past president and Jeana (Melilli) our current president, to the board.

### Can you tell me about your teachers, and any specific memories you have about them?

My teacher at Georgia Southern was Anna Thibeault. I love her so much - I actually call her my "flute mom". We're still very close, we are usually emailing back and forth about something. I don't even know what memory to talk about because there are so many. She has always been so supportive of me, but at the same time she will also be completely blunt and tell me exactly what she thinks - whether I want to hear it or not. She really shaped me not only as flutist but as a person, I owe so much to her.

We met in 2009 when I started college and the rest is history. She has retired from teaching but still runs the Wildacres Flute Retreat and I help her some with that every year. I at least see her once a year at the retreat and try to visit her in NC when I can.

When I was at MTSU, I studied with Dr. Deanna (Hahn) Little. We keep in touch, and any time I go to Murfreesboro I stop in to say "hi". As far as an interesting memory goes, there was this one lesson that I will never forget. I only played a B natural for about 45 minutes. It was tedious!

We were working on getting a beefy, more powerful, edgy tone, because I had a tendency to play *everything* pretty. By the end of it, I knew what I had to do to play that way. It was excruciating, but it was worth it.

Dr. Little was really down to Earth and in touch with what's going on, on the inside - physically, emotionally, spiritually. For example, we had a studio recital at the end of every semester, and one time she wrote us all individual mantras on a card and told us not to read them until we were about to walk on stage. I still have that card in my practice room. She was always doing inspiring things like that.

I also studied the baroque flute while at MTSU. My teacher was Dr. Jessica Dunnivant. She's absolutely wonderful. The number one thing that has stuck with me from our time together is something she asked me in one of my lessons. I had just finished playing something, and she asked, "Did you do that on purpose or is it just happening to you?" Ever since then, I try to remember to be deliberate in what I'm trying to get out of the music instead of just playing notes.

### Do you have a favorite performance memory?

While getting my master's degree, I had this really stupid idea of doing TWO recitals in one semester. I justified it by doing a baroque recital at the beginning of the semester, knowing my graduation recital wouldn't be until the end. I told myself, "I'll be fine." But I ended up being super stressed out all semester.

Anyway, the baroque flute is not a very powerful instrument and doesn't carry well to the back of the hall. So instead of

having me on the stage and the audience sitting in the hall, I brought the harpsichord to the back of the stage, and set the audience in chairs on stage with me. I was really surprised at how many people showed up. Normally for student recitals, the audience is slim because there were always so many people giving recitals, but I think the fact that I was doing a baroque recital caught people's attention. Right before we were getting ready to start, we ended up having to put more chairs out.

It was a super intimate performance. I felt like I was able to really share what I was doing with the audience. Whereas, when you're on stage with the audience out in the hall it can feel like there is a disconnect.

### When we first met, you mentioned dogs. What do you have?

I have two dogs, both rescues. Abby is ½ beagle, ½ half dachshund. I found her when I had just moved into my apartment during my sophomore year at GSU. I had just convinced myself to not get a dog and one night I went to grab something out of my car and she ran up to me, rolled over to ask for a belly rub and never left. She had a collar and I tried to find her owner, but no luck. My other dog is Luna, she's a husky we got from a local rescue in Statesboro right before we graduated.

### Do they like hearing you practice?

Now that they're getting a little bit older, they start whining when I play around high D. Usually they sit on the couch in my practice room or hang out by my feet while I play.

### You haven't been back in the Atlanta area long, so how did you land your current job?

My mother in law is one of the science teachers at Eastside Christian school. She is a good friend of the choir teacher who was in need of a long-term sub while she went on maternity leave. Andrew and I had been back in the area for a few months, and I was looking for a way out of my waitressing job at Outback. So, my mother in law asked me if I would be interested in teaching choir for 12 weeks. When I told her I was, she told the choir teacher, and then left the rest of the hiring process to the school. I went through the interview process thinking that I'd be teaching the chorus and general music classes. But, about halfway through the interview the principal and the dean of school were listing off my classes and said I'd be teaching 5th-8th grade band classes. Confused, I asked, "What do you mean I'll be teaching band?"

It turned out, that the current band director & her husband had decided to move to South Africa to do missionary work. They wanted to also hire me as band director but no one had actually told me until at that moment in the interview. It's been great, I'm having a lot of fun!

### Now that you're working teaching music every day, what's your practice schedule like?

I don't practice as much as I would like. I don't think it will ever be as much as I'd like. Even though I'm teaching full time at the school, I do have free periods. On days when I don't have a class first thing in the morning, I will practice. The same is true for the afternoons, where I will get some practice time in before I start working in the after school program.

I don't normally practice in the evenings. I know it's probably the best time to practice, but I always end up spending that time with my husband. On the Weekends, I don't have a set schedule, but normally I get in a couple hours a day.

### It sounds like you get practice in, no matter what. Are you naturally motivated to practice?

I hate to say it, but no. I'll say, "I should practice right now..." but then I don't, and the next thing I know it's bedtime. What works best for me is having a written schedule with what I want to get done.

The most productive practice I ever had was during a holiday break in grad school. I had decided to really overhaul my technique. So, at the beginning of the week, I made a whole schedule of doing "X, Y and Z" every day. It took about 3 hours of playing to do everything that I had planned, and it really payed off in the end.

*Dr. Dunnivant asked me, "Did you do that on purpose or is it just happening to you?" Ever since then, I try to remember to be deliberate in what I'm trying to get out of the music instead of just playing notes.*

Being able to check it off was the most motivating thing. It feels great to be able to say "I've completed this whole list." When I don't have a schedule, my practice is less productive.

When I'm really "on it" I take 5 minutes at the end of my practice session to write down what I want to do for the next session, so it's fresh in my mind. Taking that five minutes of reflection on what you want to do for next time is really helpful. You don't have to think, "What did I do yesterday? What tempo was it at?" it is already written down and you can just get started.

**Great advice. Thanks so much for your stories. I've enjoyed getting to know you and I'm looking forward to working with you during our first year on the board. Now I need to hit the practice room.**



Atlanta Flute Club

**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]

**KEREN BARR**  
MURAMATSU AND STRALIBINGER, CERTIFIED FLUTE TECHNICIAN

Service on all makes and models  
O - (678)325-0564 C - (678)523-3756  
KEREN@NORTHGEORGIAHAND.COM  
WWW.NORTHGEORGIAHAND.COM

PIPER  
00000

DEAN YANG FLUTES  
Stralibinger Flute

**P**

**Petry Flutes & Piccolos**  
Atlanta

Roswell GA PiccoloRepair.com 502.330.0723



## Interlibrary Loan: a World of Libraries at Your Fingertips

by John Baga, The Intrepid Music Librarian

Have you ever been frustrated when you can't get hold of a particular score? You've hit a brick wall because your favorite sheet music retailer doesn't have it, you can't find it online, or maybe it's too expensive to purchase directly from the publisher. Out of desperation, you visit your local library and still have no luck finding it. Disgruntled and forlorn, your dreams of ever playing this piece are utterly crushed... Wait! Don't give up on libraries just yet.

Even if your local library doesn't have the score you want, they can attempt to get it for you from any other library willing to loan it, free of charge. This service is called Interlibrary Loan, or ILL.

### Who can use Interlibrary Loan (ILL)?

Any library patron. Public libraries and academic libraries offer ILL services, so if you have a library card or you're an enrolled student, faculty, or staff member at a college or university, you should have ILL privileges. Each library has its own ILL policies, so check your library's website for details. If you're still unsure, ask a librarian! (We're not that mean.)

### How does ILL work?

After you submit an ILL request, you'll be notified by email when your item is ready to be picked up or if the score you requested is unattainable. Keep in mind some scores qualify as rare materials and some may exist only in manuscript. Not all libraries will lend these out.

### Is it free?

Yes, for the most part. Libraries try their best to foot the bill of the ILL transaction. Occasionally a fee is required, chiefly for rare materials or when you're requesting a whole bunch of scores at once. You'll be informed of this at the outset and you can cancel the ILL request if you choose.

### How long does ILL take?

An item located in the United States typically takes 7-14 days to reach your local library. A score residing in Europe or Asia can take three or four weeks.

### How long can I check out an ILL item?

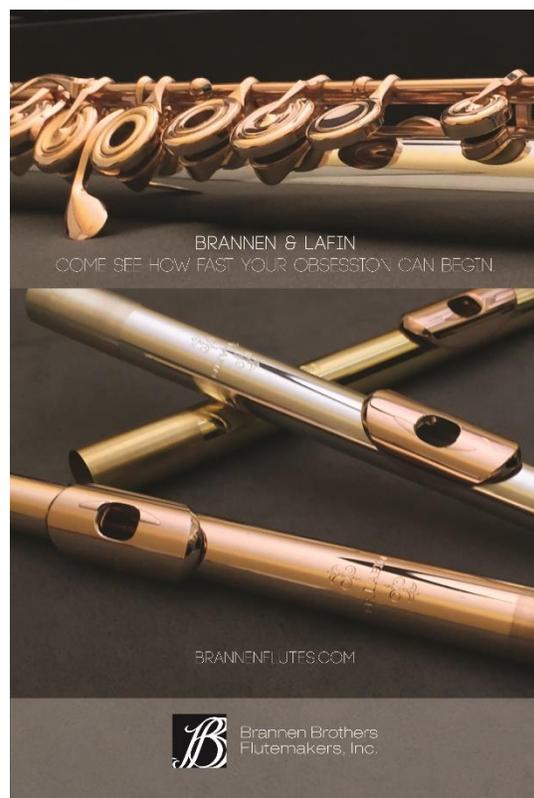
Loan periods are determined by the library lending the item to your local library. Typically, you can keep the item for 3-8 weeks and renew it once. Overdue fines still apply, of course, so don't invite the wrath of a librarian.

### How do I request an ILL?

There are several options for making an ILL request. You can visit your local library and ask a librarian to place the request for you. If you know exactly what score you want, have the following information ready: composer, title, publisher, and date of publication. Be sure to stipulate the medium of performance (e.g. flute and piano) and what type of score you want, so you don't end up getting a full score only when you wanted a score with parts.

Another way to request an ILL is through your local library's website or catalog. Public libraries may have an online ILL system or ILL request form. In academic libraries, ILLiad is the most commonly-used ILL system and it's available through your library's website. To use it, all you need are your credentials, i.e. university login.

Lastly, many libraries provide access and subscribe to WorldCat, which is the best way to search for items held by other libraries and place an ILL request for a specific score.



### What the heck is WorldCat?

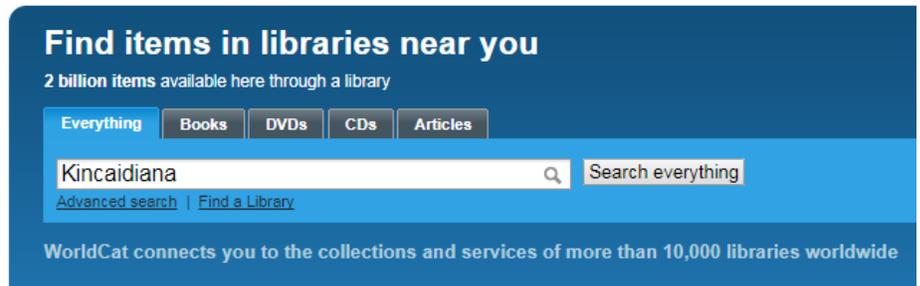
WorldCat has nothing to do with International Cat Day. It's a database that allows you to search across thousands of library collections around the world. WorldCat is a gigantic library catalog containing a billion catalog records for books, CDs, DVDs, scores, and many other physical and electronic formats.

### Who can use WorldCat?

Anyone. Some of WorldCat's services, namely the ILL request feature, will not be available unless you use your library's unique link to WorldCat; look for it on your library's website.

### How do I use WorldCat?

You can use it right now at <http://www.worldcat.org>. A simple search box will query everything under the sun, or you can limit your search by format using the tabs for "Books," "DVDs," etc. Try it out. Do a search for a "Kincaidiana" and discover which libraries in your area have a copy.



What if you're looking for a score? For that you'll need to click the "Advanced search" link. As an example, let's search for "Totem" by Gergely Ittzes. On the "Advanced Search" page (shown below), enter the composer's name, title of piece, and select the "Musical score" format.

## Advanced Search Search Clear

**Select a database to search**

The following databases will be searched:

[WorldCat.org](#)

[Add / Remove databases >>](#)

**Enter search terms in at least one of the fields below**

Keyword:	<input type="text"/>	<input type="text"/>
Title:	<input type="text" value="totem"/>	<input type="text"/>
Author:	<input type="text" value="gergely ittzes"/>	<input type="text"/>

**Narrow your search (optional)**

<b>Library:</b> <small>Return only items owned by selected library(ies)</small>	Libraries Worldwide
<b>Year:</b> <small>Return only items published from</small>	<input type="text"/> to: <input type="text"/> <small>e.g. 1971 e.g. 1977</small>
<b>Audience:</b> <small>Return only items for the audience</small>	Any Audience
<b>Content:</b> <small>Return only items with the content</small>	Any Content
<b>Format:</b> <small>Return only items in the format</small>	Musical score
<b>Language:</b> <small>Return only items in the language</small>	All Languages

After running your search, click one of the results to view its catalog record. Scroll further down the page to see all of the bibliographic details about this score:

**Totem : for solo flute (2011)**

Author: [Gergely Ittzés; National Flute Association \(U.S.\)](#)

Publisher: [Place of publication not identified] : [publisher not identified], [2012]

Edition/Format: Musical score : English

**Details**

<b>Document Type:</b>	Musical Score
<b>All Authors / Contributors:</b>	<a href="#">Gergely Ittzés; National Flute Association (U.S.)</a>
<b>OCLC Number:</b>	826756749
<b>Notes:</b>	Cover title. "Y[oung] A[rtist] C[ompetition] 2012"--Cover. "Commissioned by The National Flute Association, Inc."--Caption. In part, graphic notation. Duration: ca. 6:00. At end: Budapest, December 2011. Includes performance instructions.
<b>Description:</b>	1 score (4 unnumbered pages) ; 30 cm
<b>Other Titles:</b>	N.F.A. Collection.
<b>Responsibility:</b>	Gergely Ittzés.

If you're using your library's unique WorldCat link, you'll see a blue button on the right-hand side of the screen to request this score through ILL.

Find it in libraries globally

**Worldwide libraries own this item**

Enter your location:

Displaying libraries 1-2 out of 2

Library
1. <a href="#">New York University</a> <b>Elmer Holmes Bobst Library</b> New York, NY 10012 United States
2. <a href="#">University of Arizona Libraries</a> Tucson, AZ 85721 United States

**Request Item through Interlibrary Loan**

### This is all fascinating, but why should I use WorldCat and ILL?

You can't always find what you want on Sheet Music Plus or IMSLP, especially music by obscure composers and old, out-of-print editions. Even with so many options to acquire scores these days, libraries are still one of the best resources at your disposal. They collect all kinds of scores in various editions, arrangements, differing accompaniments, and by multiple publishers. So why not take advantage of the fact that thousands of libraries around the world are willing to loan them to library patrons? Use WorldCat to search for that special score you haven't been able to find for ages and then visit your local library to request it through interlibrary loan. Tell them a music librarian sent you.

---

## Membership Update

Nancy Wilson, Membership Coordinator

---

### New Policies for Flute Fair Registration

Wishing you all a Happy New Year! With the New Year comes a reminder to Renew or Begin your flute club membership. Please remember that on December 31<sup>st</sup> of each year your annual membership expires.

We encourage everyone to join now, avoid the long lines at the Flute Fair registration table and save \$5.00 by paying **Early Flute Fair Registration by March 1, 2018!** For your convenience the AFC Membership/Early Flute Fair Registration is now on one form that can be found under Membership on our website: [www.atlantafluteclub.org](http://www.atlantafluteclub.org). If you pay by check please return this form to Nancy Wilson. *This Early registration form must be paid and postmarked no later than March 1, 2018.* Late submissions will not be accepted. You may also join or renew your membership and pay early Flute Fair fees online using PayPal located in the same membership area of our website. *The Last day to use our PayPal online service will also be on March 1, 2018.*

Thank you for registering early! We appreciate your understanding that it takes time to prepare the registration table for AFC Flute Fair. We hope this new procedure will eliminate many problems making registration and check-in on the day of Flute Fair easier.

You may join the day of Flute Fair by coming to our registration table. To make this process easier you may want to fill out the paper work before checking in. On March 2, the updated AFC Membership/Flute Fair Registration form (with the added \$5 flute fair fee) will be found under membership on our website. We will also have the forms at our table and you may pay by check, cash or card. Hope to see you there!

**The AFC Email Notification Service** is a great way to find out what is going on in the Atlanta flute scene. You can subscribe on your membership application form or just let me know if you wish to be added to the service or if you wish to unsubscribe. Local artists must be an active AFC member to advertise a concert or event. To submit information please send a brief description of the event and a website, if applicable to [Info@atlantafluteclub.org](mailto:Info@atlantafluteclub.org). (Please note that this is a new email address).

Brittany Salkill, Corporate Liaison

---

## *New Year, reNew You!*

The Atlanta Flute Club is busy preparing for our Flute Fair in March with guest artist Sarah Jackson, but our event isn't possible without our corporate sponsors. Past sponsors, now it the perfect time to renew your membership and reserve your tables in the exhibit hall.

Do you know someone who has a flute related business? The AFC is always looking for new corporate sponsors to join us at our events. We have three tiers of corporate membership, all of them include: Flute Fair passes for your exhibit representatives, listing in event program, and advertising in AFC Newsletter, website, and social media posts. The different tiers are based on how many tables you would like to have in our exhibit hall, 1, 2, or 3. For more information on our corporate memberships please visit [www.atlantafluteclub.org/membership](http://www.atlantafluteclub.org/membership) where you will find details of all memberships and registration forms.

## Treasurer's Report

Ann Crain, Treasurer

### Atlanta Flute Club Income and Expenses (October - December, 2017)

<b>Beginning Balance:</b>		<b>\$9,193.04</b>
Income:		
Dues and Fees	\$502.65	
<b>Total Income:</b>		<b>\$502.65</b>
Expenses:		
WIX.com Invoice, G Suite Mailbox	\$48.96	
Flute Choir Extravaganza	\$84.48	
<b>Total Expense:</b>		<b>\$133.44</b>
<b>Ending Balance:</b>		<b>\$9,562.25</b>

### Fun Flute Fact

Giulio Briccialdi, often referred to as “the Pagannini of flute” is best known for his version of *The Carnival of Venice*. Did you know he is also responsible for inventing the Bb thumb key? Someone named an asteroid after him in the 1990’s. For excellent information on the evolution of the flute, including fingering charts, check out the website [www.oldflutes.com](http://www.oldflutes.com).

## Atlanta Flute Club Officers & Committee Chairs

<b>President</b>	Jeana Melilli	jeanaflute@gmail.com
<b>Vice President</b>	Kelly Bryant	kbryant2503@gmail.com
<b>Secretary/Flute Fair</b>	Kathy Farmer	kathyfarmer@mindspring.com
<b>Treasurer/Volunteer Co.</b>	Ann Crain	anncrain@comcast.net
<b>Immediate Past Pres./JAC/Web</b>	Erica Pirtle	erica.bass.pirtle@gmail.com
<b>Membership</b>	Nancy Wilson	nwilson24@hotmail.com
<b>Young Artist/CHP Competition</b>	Angela Sherzer	aallen201@aol.com
<b>Corporate Liaison</b>	Brittany Salkill	bhflute@gmail.com
<b>Newsletter</b>	Andrea Burger	afcnewslettereditor@gmail.com
<b>Social Media</b>	Cain-Oscar Bergeron	cobergeron@gmail.com
<b>Hospitality</b>	Lisa Mahoney	lmahoneyflute@aol.com

### Newsletter Submission Guidelines

Have an idea for an article you’d like to see in an upcoming newsletter? Please let us know what you’d like to read about in future issues. If you have an article you’d like to submit for consideration, here are the guidelines.

Newsletter articles must be submitted by e-mail. You may send the contents in the body of an email, as a Word attachment, or a plain text file. If sending images, please provide copyright/photo credit information. Your article may be formatted by the editor to fit the newsletter, depending on available space.

Send news articles by email to [afcnewslettereditor@gmail.com](mailto:afcnewslettereditor@gmail.com). Please include “AFC Newsletter” in the subject line. Ads submitted need to be digital files with a resolution of at least 150dpi.

Marketplace – The AFC Newsletter offers a special advertising section for its members. This is a great way to sell or find a flute, buy music, locate a teacher or advertise your own business. This is how it works: A one-line flute related ad is free of charge. A business card size ad, whether flute related or not costs \$20.00 per year to be included in three newsletter publications. For information contact the editor at [afcnewslettereditor@gmail.com](mailto:afcnewslettereditor@gmail.com).

Newsletter Deadline	Issue
January 10	February
April 10	May
August 10	September